

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1960

John I. Coe, M.D.
Director of Laboratories
Minneapolis General Hospital
619 South Fifth Street
Minneapolis 15, Minnesota

Dear Dr. Coe:

Thank you for sending us the photostats. We have now made appropriate credits to your account and receipted bill for the Marin is enclosed.

The Kuniyoshi painting was shipped to you several days ago and I hope that it has reached you by this time. I am very happy that you own this excellent example.

In closing, I want to thank you for your kind cooperation in arranging for the photostats which helped us in straightening out our records which went through such an unfortunate procedure.

My very best regards.

Sincerely,

EGH:mc

Mrs. Edward R. Wehr

Nov - 12 - 1960 -

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Edith Harper - The Ratner photograph
reached me last previous to some
two hours with Ed Dwight on Thursday.
He says he cannot decide on either
picture (Ratner) unless he sees them
(in the flesh). As he is coming to
New York very soon he will come
to the gallery and take a look
at what you have on hand at
that time. He wants to know
if you have disposed of the
De Muth - "Poppies" which you showed
him too long ago! -
After seeing you had an interesting
day at Hoden Museum sketching
22 American prints and drawings
and 10 oils -
So many thanks for your generous
hospitality and interesting evening.
Remember - get some postcard from
day regarding Ratner photo (enamel) with
this letter.
Cordially Ed Wehr

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLYMPIA 2-1444

November 9, 1960

Dear Edith:

Enclosed please find photograph of the Jack Levine that I talked to you about. It is called "Political Arena", 1955, oil on canvas, 28" x 32".

Please let me know right away at what price you think this painting can be sold, so that I may get the go ahead from the owner.

It was real good to see you again and I hope that you will be able to spend some time with us on your trip West.

Sincerely,

Felix Landau
Felix Landau

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

FL:gn

Fok

November 8, 1960

Miss Paula R. Kloster
Curator and Professor of Art
Arizona State University
Tempe, Arizona

Dear Miss Kloster:

Thank you for your letter. As soon as the photographs reach me, I shall send you an acknowledgment.

Unfortunately I mislaid the price list and if you will return this to me or send me a copy I shall see what I can do about the matter now that you have narrowed down the list to six items. Perhaps I can reduce the figures somewhat and list the balance as a gift to your museum. On the other hand if you decide to switch to contemporary prints, I am listing below the artists whom we represent in this category.

Stuart Davis

Kuniyoshi

John Marin

Rattner

Shahn

Weber

Sincerely,

EQ:mc

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WORCESTER ART MUSEUM
WORCESTER 9, MASSACHUSETTS

TELEPHONE PL 2-4678

October 31, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


I have changed my plans for this week and will not be in New York, but shall be down within the next few weeks. I shall let you know in advance, as I want very much to talk to you concerning material for our "For Collectors" show.

Thank you for your letter regarding the shipment of the O'Keeffe paintings.

I appreciate your appreciation of our publicity. Under separate cover, I am sending you a copy of my story in the Worcester Sunday Telegram Feature Parade.

With kind regards always,

Sincerely,


Daniel Catton Rich
Director

THE PRINT CLUB

1814 LATIMER STREET
PHILADELPHIA 3

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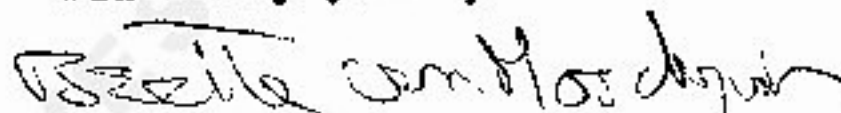
October 27, 1960

Myron Bell, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Bell,

Thank you for your letter of October 26th, saying that our Ben Shahn prints are packed and ready to be sent. You can send them at once as our Insurance Policy covers them as soon as you say that they are sent. Again thank you.

Sincerely yours,



Bertha von Moschzisker
Director

BvM/lo

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana - EMpire 7-6611

November 2, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

First of all a warm thank you for the entertaining evening and good dinner at your home. It was a high point in our New York visit which is often too much work and not enough play.

As I told you we will want to include the Zorach Woman, and our *ordered from* list now stands as follows:

- | | |
|---------------------|------------------------|
| 1. Davis, Stuart | WAYS AND MEANS |
| 2. Rattner, Abraham | GARGOYLES NO. 5, PARIS |
| 3. Stasack, Edward | UNDERSEA MOUNTAIN |
| 4. Tseng, Yu-Ho | STRINGS OF AMBER |
| 5. Weber, Max | MULTIPLE PORTRAIT |
| 6. Zorach, William | WOMAN |

We have photos of all the works except the Zorach, and personal photos of Rattner and Stasack. Do hope you will be able to send the photos of Davis, Weber, Tseng Yu-Ho, and Zorach. *sent by Family*

We are looking forward to having you with us during the exhibition, and I'm sure Doolittle is working on a satisfactory date.

All best wishes.

Sincerely,

C. V. Donovan

C. V. Donovan
Director

CVD:bs

*Heard me
said?*

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RICHARD M. NIXON

Dear Mr. Kolodin:

I THOROUGHLY SHARE your view that, if our culture is to attain the growth of which it is capable, a great deal of effort, both public and private, is essential. It is through the arts that the spirits of men communicate. For this reason, I believe cultural exchange and growth stand close to the center of our world-wide struggle for the principle of human freedom.

While America is a young country in the history of world culture, its achievements are notable. Although there were fewer than 100 symphony orchestras in our country in 1920, there are more than 11,000 today, many of them of the highest professional standards. Every major city now has its "good music" radio station. Long-playing classical records account for a substantial proportion of record sales.

Over 700 opera groups are active. Hundreds of thousands of our younger people now play in orchestras and bands. There has been a spectacular increase and improvement of the off-Broadway theatres, in summer stock, and in university dramatics.

Today we have more widespread exhibitions of first-class painting and sculpture, and more cities with at least one distinguished work of contemporary architecture. Our American architects are world famous.

The earlier trickle of foreign students at American universities, and Americans studying abroad, has become a respectable stream. Today, nearly 50,000 foreign students are studying in America, while some 14,000 of our own students are enrolled abroad.

In short, our measurable trend in the arts does not indicate an America that lacks cultural consciousness. Far from it. I believe we are at the beginning of our cultural thrust. But I also believe that what we have achieved in the art field is only a start in relation to what we must do.

In answer to your specific questions:

In my opinion, it would be better, at this time, to appoint an Advisory Council on the Arts, composed of the best-qualified Americans in all the cultural fields, than a Secretary of Culture. In this way, the views of a larger

(Continued on next page)



JOHN F. KENNEDY

Dear Mr. Kolodin:

I WILL ATTEMPT to answer the *Saturday Review* questionnaire as completely as possible.

1. The government cannot order that culture exist, but the government can and should provide the climate of freedom, deeper and wider education, and intellectual curiosity in which culture flourishes. If I thought the addition of a Secretary of Culture to the Cabinet would insure culture, I would be for it. I do not think such a department would accomplish the purpose. It might even stultify the arts, if wrongly administered. We have more than enough conformity now.

The platform of the Democratic Party proposes a Federal advisory agency "to assist in the evaluation, development and expansion of cultural resources of the United States. We shall support legislation needed to provide incentives for those endowed with extraordinary talent as a worthy supplement to existing scholarship programs."

If the people send me to the White House, I shall push this program. A gifted child deserves the finest education this nation can provide. He is a national asset, whether his gift is to paint, write, design a jet airliner or a dramatic set, or explore the cosmos with a radio telescope. His worth cannot be estimated in the ledgers of the budgeteers.

2. The Federal Government already operates the National Gallery and the Freer and Corcoran Galleries, plus the magnificent Smithsonian museum. The Library of Congress is perhaps the world's greatest repository of culture. The National Archives preserves the historical record of the nation. I favor expansion of all these facilities so that all citizens have easier access to the cultural resources now centered in Washington. I do not believe Federal funds should support symphony orchestras or opera companies, except when they are sent abroad in cultural exchange programs.

3. The Democratic Party has accepted the responsibility of participating in the advance of culture. We fight for an end to apathy and a renaissance of purpose in America. We intend that our children be prepared, in

(Continued on next page)

October 26, 1960

Mr. K. M. Baker
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

Immediately after our telephone conversation, I ordered from our photographer a print of the Ben Shahn gouache, entitled "HARPIE". Meanwhile, I am enclosing photographs of the two most recent examples in the smaller dimensions. The prices are listed below:

"THE ARTIST", 1959 by Ben Shahn (watercolor and gouache) \$1500
"PLEIADES", 1959 by Ben Shahn (gouache) \$750
"HARPIE" (gouache) by Ben Shahn \$1800

Under separate cover, we are sending you a catalog of our current exhibition.

Also, we have the photographs of two recent Davis paintings. The prices of these are listed below:

"WHITE WALLS" by Stuart Davis (oil) \$1400
"PLAN # 2" by Stuart Davis (oil) \$1300

Would you be good enough to return the prints after you have had an opportunity to study them.

Sincerely,

EGH:mc

P.S. If you can obtain a copy of BEN SHAHN, HIS GRAPHIC ART by James Thrall Soby, you will find a reproduction of "HARPIE" on page 85. The color is highly exaggerated but will give you some idea of the painting. This book was published by George Braziller, Inc., 215 Park Avenue, S., New York.

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November 7, 1960

Mrs. John Edward Imbody
354 Bradford Street
Marion, Ohio

Dear Mrs. Imbody:

Thank you for your note and the check.

I am sorry that you cannot be with us at the opening of the Rattner Exhibition which is very handsome indeed. He is coming in for the occasion and we expect to have a very gay party. Perhaps you and Dr. Imbody can attend another party in the future. I look forward to seeing you when you are next in New York,

Sincerely,

EGH:mc

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November 1, 1960

Mrs. Davis S. Christy
Chairman, RECENT PAINTING USA
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mrs. Christy:

Thank you so much for advising me about your forthcoming exhibition entitled "RECENT PAINTING USA: THE FIGURE".

Because we have a firm policy of never submitting to juries, I am not familiar with the procedure. But if the exhibition automatically eliminates such established artists as Ratner, Shahn, Weber, and Zorach, etc., I shall be glad to ask some of our new younger group to submit pictures or sculpture if you can give me further details.

Many thanks for your cooperation.

Sincerely,

EGH:mo

JACOB SCHULMAN
35 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 4, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have received a letter from Rabbi Robert I. Kahn of the Temple Emanu El of Houston, Texas, requesting that I loan them Shahn's "When the Morning Stars" for an exhibit to be held in March of 1961. Since I believe this exhibit has your blessing, I happily accepted the opportunity of shipping them the painting.

In this connection, they requested a photograph of the painting. I would appreciate it if you can furnish me with several photographs of the painting so that I can forward one to them and retain some for my file.

Many thanks for your attention.

With kindest regards, I am

Sincerely,



JS:KB

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CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021 - 6-1712

November 9, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

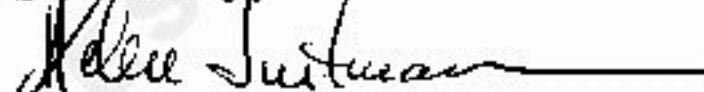
Just received your letter and wish to say I'm sorry about the delay.

On Tuesday the remaining paintings we have on consignment from you will be returned to your gallery.

The check enclosed herewith, for \$992.50, covers the balance due on the Rattner JOB#1, invoice No. 8650, and the total of \$742.50 on invoice No. 8995.

The Shahn drawing "Nursing Mother" is out on approval, and when we receive payment for it we shall pay you for it.

Sincerely,


Helen Justman

enclosures

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ANTOVEL PAINTING COMPANY, INC.

PAINTING AND PAPERHANGING CONTRACTORS

1831 SECOND AVENUE

NEW YORK 28, N. Y.

November 1, 1960

Mr. Schwarzkopf
110 East 42nd St.
New York City,

ESTIMATE
Premises: 12 East 51st St.

Dear Sir:

We are pleased to present our Estimate for work to be done,
labor and material to be supplied at the above premises:

Public Hall - where damaged by movers -
to be spackled and touched up
where necessary.

PRICE: - \$30.00

Respectfully submitted.

Very truly yours,

Antovel Painting Co., Inc.

Louis Antovel
L. Antovel.

LA/hb

ACCEPTED BY _____
Kindly sign and return
one copy to this office.

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November 1, 1960

Mrs. Herbert Lee
94 Juniper Road
Belmont 78, Massachusetts

Dear Mrs. Lee:

In the event that you think I have overlooked your request I am writing to explain that the framer has the matter in hand and will probably complete the job early in the week when we shall send both paintings to you via Boston Truck.

As I explained when paintings are sent on approval the consignee assumes the expenses of transportation and insurance. Since a special policy on such shipments is very costly, may I suggest that you add to your existing fine arts floater, the two Marins as of November 3rd when the truck makes the trip to Boston from New York. The evaluation is \$4500 each. Unless we hear to the contrary the shipment will be made to you at that time with the understanding that both pictures will be protected.

It was so nice to see you and I was delighted that we could offer you such outstanding examples of Marin's work. I hope of course that Mr. Lee will be as enthusiastic as you are and that one of these will remain in your collection.

My very best regards.

Sincerely,

EGH:mc

framed by Mrs. Stone

November 8, 1960

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

Even as Grandma Moses of the art world, I don't date back to 1905. Seriously, after looking through the inadequate Halpert records I can find nothing whatsoever referring to any drypoints or any prints before the 1920's. As I'm most interested I should be grateful for a photograph when you have one made.

My best regards,

Sincerely,

EGH:mc

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OCT. 31, 1960

Dear Mrs. Halperin,

After due consideration
I have returned the
statue because my
husband felt that it
was too representational.

I hope to be in to
see you again in the near
future.

Sincerely
Rena Paulina

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November 4, 1969

Art In America
635 Madison Avenue
New York, New York

Attention: Mr. Bower

Dear Mr. Bower:

I spoke with a young lady in your office today with reference to sending courtesy copies of your current issue to the artists that we represent who have been reproduced in this issue. So that these copies may be directed to the proper places, I am listing below the correct mailing addresses for these artists.

Miss Georgia O'Keeffe
C/O The Downtown Gallery
32 East 51st Street
New York 22, New York

Mr. Charles Shaefer
Dow's Lane
Irvington-on-the-Hudson, New York

Mr. Stuart Davis
15 West 67th Street
New York, New York

Mrs. Catherine Spencer
Brett School
Dingman's Ferry, Pa.

I have also requested that an additional copy of the current issue be sent to us for our records; this we will be happy to pay for.

Very truly yours,

Myron Bell
Associate Director

MB:mc

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October 26th, 1960

Dear Edith:

Please forgive me for not showing up on October 10th for the preview reception. I just found the invitation in my files, put away by mistake.

I will try to come in before the 29th.

Much love,

Ray



HAMMER GALLERIES

51 EAST 57TH STREET • NEW YORK

PLaza 8-0410

CABLE ADDRESS
"HAMMERGALL"
NEW YORK

October 28, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

We were in touch with Mr. Milacek Johann regarding his painting by N. C. Wyeth. However, since he's asking \$2,000.00 for it, which is considerably more than we could sell it for retail, we advised him that we have no further interest in it. Thanks anyway for letting me know about this offer.

With warmest regards,

Sincerely,

Victor

VJH/jr

P.S. This was referred to you by the museum.

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November 8, 1960

Mr. John Dillehay, Director
The Junior Art Gallery, Inc.
301 Library Place
Louisville 3, Kentucky

Dear Mr. Dillehay:

In reply to your letter of October 31st, we wish to advise you that we have a still life painting by Niles Spencer entitled, "BREAD AND WINE", that would fall within your needs for your coming exhibition.

If you will be kind enough to supply us with the shipping information and the dates of your exhibition, we be happy to make this painting available to you.

The painting will have to be insured for \$5,000 and we suggest that you have it covered by your insurance policy prior to its leaving this gallery. We would appreciate your confirming the insurance in the letter requested above.

Very truly yours,

Myron Bell
Associate Director

MB:me

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-6789

165 BROADWAY

October 31, 1960

Mr. Charles Kuhn
112 Brattle Street
Cambridge, Massachusetts

Dear Mr. Kuhn:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$36.05.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER


Joseph D. Laveman, C.P.A.

The above balance in the amount of \$36.05 is correct.

Remarks:

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"discover" a painting as tourists do - probably getting
it home + not liking it. - Most people have all
sense of values when they go thru this
stage. -

You take it from there - they'll be in
N.Y. for a week. - beginning Friday Oct 27th -
good luck - best to Donna -

David

NIXON

number of competent professionals in the several arts could be heard nationally. This Council should make recommendations to the President and Congress as to the best line of federal action in support of artistic endeavor. It might also be helpful in suggesting steps by which State and local governments might stimulate private cultural activities.

Legislation to create such a Council has been introduced in Congress with broad bipartisan backing. I support this idea, and will work for its passage.

In response to your question whether the encouragement of art, in the broadest sense, should be a function of the federal government or one more properly left to local authorities, my position is that both the federal and local authorities have a proper role to play. Obviously, the building of local civic and art centers is primarily a matter for local authorities. However, programs such as our present international cultural exchange programs are clearly much more suitable to federal assistance.

We must, of course, remember that in America the pursuit of culture is an individual matter. We do not have a state controlled or state directed culture. Assistance, therefore, should be indirect—scholarships, exchange programs, encouragement rather than subsidy.

As an illustration, the United States Government already has committed itself to support the building of a National Cultural Center in Washington. This Center, to be constructed with private funds, was conceived with full bipartisan support as an effort to promote creative activities and the performing arts throughout the nation. I personally pledge full support to the successful realization of this project.

With reference to our international cultural exchange programs, we must continue to encourage and expand our efforts in this direction. Our arts, industries and sciences are open to the world. We welcome persons from abroad who want to have the opportunity to learn our ways and come to know more about us. In turn, Americans have much to learn from these visitors and from our trips abroad.

I can see no reason to limit these exchange programs in terms of their geographical scope. Unless unusual circumstances would warrant a change, I would continue to support the cultural exchange program with the Soviet Union and other Eastern European countries—on the same scale as now with a view to future expansion.

In my view, these programs are best managed under the direction of the State Department. Cultural exchange programs necessitate a great deal of intergovernmental cooperation, and the State Department is in a unique position to make the necessary arrangements. I think the operation of the Voice of America—which I regard as a highly successful program—illustrates the point. We should give consideration to expanding and improving the Voice of America program because it has done such an effective job up to now.

I hope these views will be of interest to readers of the *Saturday Review* and I am grateful for the opportunity to express them.

Sincerely,
RICHARD M. NIXON



KENNEDY

education, health, and vision, to challenge a world of exploding technology—of great present danger but unlimited hope. Our children will reach, literally, for the stars. Ours is the renaissance party—the party of humanity, of strength, of leadership.

Our philosophy is quite simple. When an organism stops growing, it starts dying. This is true for nations as well as for men, and for spirit and mind as well as material things. I am determined that we begin to grow again, and that there be an American renaissance in which imagination, daring, and the creative arts point the way.

4. Certainly.

5. On a larger scale. If every student in the USSR and the satellites could tour the United States and compare what they see with what they have been told, I would have little fear of future wars. Conversely, Americans have much to learn abroad. One of our greatest strategic shortages is knowledge of foreign languages.

6. The State Department.

7. The National Cultural Center should be erected as speedily as possible. The private contributions have been welcome and helpful, and I hope will continue.

8. The encouragement of art, in the broadest sense, is indeed a function of government. It has always been so, in a tradition that extends from the most glorious days of Greece. It will be the responsibility of the advisory agency, which will be appointed in accordance with the pledge of the Democratic Platform, to decide in what manner this shall be done.

At this moment, the Federal Government acts as art patron to only one person—the Consultant in Poetry and English at the Library of Congress. And his salary is paid through a private, anonymous bequest.

I think we can do better than that, if only by alleviating the unfair tax burden borne by writers, painters, and other creative artists. They may exist on small incomes for years to perfect their skills, and then be plundered by the Treasury in a single year of plenty.

But the problem is not simply one of money. It is one of attitude. It is a question of whether we are more interested in reading books or making book, in *Maverick* or *Macbeth*, *Zorro* rather than *Zola*, *Peter Gunn* or *Peter Gynt*. In this day of crisis, "Wisdom is better than strength . . . a wise man better than a strong one."

If this nation is to be wise as well as strong, if we are to achieve our destiny, then we need more new ideas for more wise men reading more good books in more public libraries. These libraries should be open to all—except the censor. We must know all the facts and hear all the alternatives and listen to all the criticisms. Let us welcome controversial books and controversial authors. For the Bill of Rights is the guardian of our security as well as our liberty.

9. The Voice of America should be revitalized and strengthened. The Voice is only one part—short-wave cast—of the United States Information Agency. Short-radio is the media best suited to carrying news, comment, and music. At this time, the most popular program American jazz, which, incidentally, is very good propaganda. The news operation should be speeded. It is in a life-and-death competition with Radio Moscow and Tass. With television becoming more important the world over, I feel that the USIA should also concentrate on producing documentaries for foreign broadcast.

10. Pay TV is currently being tested in both the United States and Canada. I prefer to reserve judgment until these tests give definitive evidence upon whether pay TV is in the current interest.

Sincerely,
JOHN F. KENNEDY, U.S.S.

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October 28, 1960

Mrs. John Stauffer
65 Mover Street
Worcester, Massachusetts

Dear Mrs. Stauffer:

Mail sent to you at the above address has been returned, with no indication of a forwarding address. As we should very much like to keep in touch with you I am sending this letter via registered mail to make certain that it reaches you.

Won't you be good enough to fill in the enclosed card supplying the information. I shall be most grateful. My very best regards.

Sincerely,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

RETURNED
RETURN RECEIPT REQUESTED



Miss Marilyn Karp
Tudor City Place
New York, N.Y.

CANNOT BE FOUND

365988

NOT AT 49 T. C. PLACE
Mabel
509

NOV 15 1960
38580

November 7, 1960

Miss Thelma Hepburn
Newsweek Magazine
Newsweek Building
444 Madison Avenue
New York 22, New York

Dear Miss Hepburn:

This is a rather late acknowledgment of your very nice letter together with a copy of the magazine containing your article about me. Thank you very much. I was touched by your comments.

Sincerely,

EGH:mc

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*Pl write
yes
not letter*
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TELEPHONE GRAMERCY 5-2688

THE MUNICIPAL ART SOCIETY

15 GRAMERCY PARK

NEW YORK 3, N. Y.

FOUNDED 1892

INCORPORATED 1898

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October 27th, 1960

Dear Mrs. Halpert:

Our Society's street tree planting program has been heartening. It has added to the greenery of the city and has softened the starkness of our streets. It is our desire to expand this work.

Would you be interested in meeting with us at my home on Thursday, November 17th at 5:30 p.m.? At this time we can exchange ideas and formulate a more extensive program. We would appreciate your coming. My address is 1035 Fifth Avenue. We would like to know if we can expect you.

Sincerely,

Jessie Mattison

(Mrs. Sidney Mattison)

Chairman,

Street Tree Planting Committee

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 8, N. Y.

TELEPHONE DIABY 4-6769

185 BROADWAY

October 31, 1960

Dr. Herschel Freeman
2500 Bathurst Street
Toronto, Canada

Dear Dr. Freeman:

Re: The Downtown Gallery, Inc.
32 East 51 Street, N.Y. City

In connection with our regular annual audit of the books and records of the Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$2 300.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C. P. A.

The above balance in the amount of \$2 300.00 is correct.

Remarks:

The balance is not correct. 200⁰⁰ was sent on Sept 21/60
— balance should be 2,100⁰⁰

H. Laveman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Photographic Reproductions

BARNEY BURSTEIN

10 Branch Street, Boston 8, Massachusetts. Capitol 7-7140

October 31, 1960

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Mr. John Marin, Jr.
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin,

Please note my current address....evidently letter no.1
went astray.

Enclosed are four prints. One of them is the Siporia....the
other three could conceivably "Rabbi" by Hyman Bloom. Select
what you want. The prints are 1.00 each.

Please advise if I can be of further service....always glad
to cooperate.

Yours very sincerely

Barney Burstein
Barney Burstein

BB/an

Encl. 4 prints



QUALITY NUTRITION FOR INFANTS AND CHILDREN
DIVISION OF MEAD JOHNSON & COMPANY - EVANSVILLE 21, INDIANA

November 12, 1960

Mr. Joseph D. Lavenan
165 Broadway
New York 6, N. Y.

Dear Mr. Lavenan:

Concerning your letter of October 31, 1960, my records show that the balance due on my account is \$1,000.

I would therefore appreciate your checking your books again, for I do not find the balance due on my account as stated in your letter to be correct.

Thank you.

Very truly yours,

William S. Zierler
William S. Zierler

Rec'd 11/12 1400.
100.
1300

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1960

Mr. Alain Boissonnas
305 East 47th Street
New York, New York

Dear Mr. Boissonnas:

Will you please advise me whether you have received from the Los Angeles County Museum a check for \$140 for the restoration of the Stuart Davis painting. I have written five or six letters to that institution and hope that the matter has been settled at last.

I hope to hear from you.

Sincerely,

Edith Halpert

EGH:mc

7-10
November 10, 1960

Mr. Frederick A. Sweet, Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Sweet:

We have discovered an error in the title of the Ben Shahn painting that you selected for your coming exhibition. So that your catalogue may be correct, will you please change the title of Shahn's "We Did Not Know What Happened To Us" to the correct title: "The Lucky Dragon".

Yours very truly,

Myron Bell,
Associate Director

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November 2, 1960

Mr. Barney Burstein
Photographic Reproductions
10 Branch Street
Boston 8, Massachusetts

Dear Mr. Burstein:

I am enclosing a check (amount — \$2.00) for two photographs of paintings by Siperin and Bloom.

Under separate cover, I am returning two of the four photographs mailed to us; the two we retained, paid for by the check enclosed.

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JM:mco

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 8, 1960

Mrs. Esther Robles
Esther Robles Gallery
665 North La Cienega Boulevard
Los Angeles 46, California

Dear Mrs. Robles:

I am very pleased that you succeeded in obtaining the Sheeler and Davis for your exhibition. I was prepared to send you two Doves but it seemed to me that it might be wiser for you to obtain them in Los Angeles to reduce the packing and shipping expenses. Felix Landau was here recently and I asked him to deliver to you two excellent examples by Arthur Dove, both of which are for sale. A consignment invoice is enclosed. I hope that this arrangement is satisfactory to you.

I'm sorry that I have been so busy each time you called but we are now getting into normal stride after a very complicated rebuilding program and a change in personnel. The next time you are in town I hope that we can get together for a drink or dinner together and really have a long chat.

My very best regards.

Sincerely,

EGR:mc

myself, never quarell, never nag, never disagree, never try to domineer myself. The result is, -of course-, that I am myself and not what others expect me to be.

And the sunshine. At the 15th of Sept. 1956 I came to live in this small furnished flat. I opened my windows as I came in. Since they remained open.

Of course I must ask you to forgive^{me} to speak somach about myself. You never asked for it, and I get involved in it somehow. Sorry.

But about the New York World Fair and about the monument they intend to erect on some airfield there, sort of counterpart of the Statue of Liberty...well, if you could send me two addresses where shall I write, I would take it as a great help of your part.

Thanking you again,

Sincerely Yours,

Leslie Greenworth

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ARTICLE ADDRESSED TO MARILYN-KARNES 45 TUDOR CITY PLAC	
C. O. D. ARTICLE NO. _____ has been abandoned per your directions	
<input checked="" type="checkbox"/> REGISTERED	NO. 365988
<input type="checkbox"/> INSURED	
<input type="checkbox"/> CERTIFIED	
CANNOT BE DELIVERED BECAUSE:	
<input type="checkbox"/> Delivery is restricted. Addressee will not sign in person? <input checked="" type="checkbox"/> Incorrectly addressed. Supply better address if possible. NOV 15 1960 <input type="checkbox"/> Addressee not found. Supply address or forwarding directions, if possible.	
State below disposition you wish made of this registered, insured, or certified article and send this form in an envelope bearing first-class postage to Postmaster at:	
GRAND CENTRAL STA NEW YORK 17 NY	
DISPOSITION INSTRUCTIONS:	
<input type="checkbox"/> Return to sender <input type="checkbox"/> Restriction lifted—deliver to addressee's agent <input type="checkbox"/> Try at _____	
SIGNATURE _____	

GPO : 1959 O-7-285154

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

November 1, 1960

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

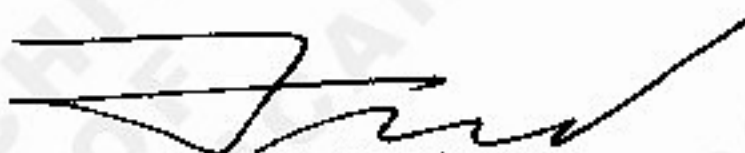
Dear Edith:

You keep me puzzled by your hints and murmers. What on earth could go wrong with such a successful person? I simply can't imagine and some day, or rather, some night, must be told.

My exhibition is up, and to my bleared eyes looks well enough. At least the paintings hang together and help each other, and the larger they get the better they get, so I have avoided two disasters.

Naturally I feel, "What the hell!" once it is done, and I am growing restless again and am ready for a new chapter. Basically I feel that my paintings are too amiable and are too concerned with communication, and that I should paint out of my own desperations and resentments and let it go at that. You remember the portrait of Freud? I think there will soon be more in that vein than was supplied in this show, and that I will squeeze some black and angry tubes.

This sounds as though I had already been reviewed. It hasn't come out yet. That is to say, Seldis has ~~not~~ to get to me, and the two minor reviews were excellent. So this is just a dudgeon. Much love to you,



Frederick S. Wight

FSW:rs



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ARIZONA STATE UNIVERSITY

TEMPE • ARIZONA



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November 2, 1960

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Engel
Shapiro
James
W. H. Kloster
H. V.
I do appreciate your efforts in our behalf and thank you for mailing the photographs.

Items 1505, 1095, 1585, 1756, 1626, and 1192 impress me as being of particular interest for our purposes, but unfortunately these items are beyond the sum I have available at this time. Therefore I think we can do better by using the money for some contemporary prints where we also have a gap.

I shall continue, however, to be on the alert in the area of American folk art. If you should find someone interested in helping us out along this line we shall, of course, be delighted.

Very sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PK/pmc

P.S. Am returning photographs

October 31, 1960

Mr. K. H. Baker
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

At last the photographer sent us a print of "HARPIE" which I am now enclosing. The dimensions appear on the reverse side.

I trust that you received the other photographs of the paintings by Shahn as well as by Stuart Davis. If you would like to have any of the pictures sent to you on approval we shall be glad to cooperate. The only obligation on your part will be the payment of the packing, transportation, and insurance charges.

EGH:mc

Sincerely
Yours

Ryke Koch

Quade Gracht 34/1
21 Trecht
Netherlands —

The Chase Manhattan Bank

TRUST DEPARTMENT
NEW YORK 15, N. Y.



New York October 27, 1960

IN REPLYING PLEASE REFER TO

4-673

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TO OUR CUSTOMERS

RE: U.S.A. Treasury Certificate of Indebtedness Series C-1960
dated 11/15/59 4 3/4% due 11/15/60

U.S.A. Treasury Bond of 1960 dated 8/15/54
2 1/8% due 11/15/60

According to a Press report, the Treasury Department has announced an offering to the holders of the above issues due November 15, 1960, of exchanging their holdings for a 3 1/4% 15 month Note due February 15, 1962 and/or 3 3/4% Bond due May 15, 1966, at par.

The subscription books will open Monday, October 31, 1960 and close Wednesday, November 2, 1960.

If you do not give us your instructions with regard to the exchange until after the opening of the offer, we suggest that you notify us by WIRE or TELEPHONE, using either of these means of communication even in those instances where postal distances are short so as to make certain that the instructions reach us without delay and in time sufficient to give them the necessary attention before the offer closes. This is not always feasible if the mails are used. The instructions should be wired or telephoned to our Personal Trust - Custody Administration Division.

Should you decide NOT to exchange and want your securities collected on the due date, or should you enter an order to sell, or otherwise dispose of them, we should nevertheless appreciate your informing us of your decision, regardless of what it might be, as soon as possible and in any event prior to the closing of the offer, as otherwise we shall have no means of knowing definitely whether the offer has actually come to your attention.

Your cooperation in all of this will be helpful.

THE CHASE MANHATTAN BANK

November 8, 1960

Mr. C. V. Donovan, Director
Krannert Art Museum
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

It was so nice to hear from you.

Indeed, we shall be very glad to include the Zorach sculpture and a photograph of this is being mailed to you directly by our photographer, Oliver Baker. A portrait photograph of Zorach was mailed to you a few days ago by his son and according to our records, one of Tseng Yu-Ho went off quite a while ago. Both Davis and Weber promised to deliver prints to us and I'm following them up today to make sure that this is attended to.

I hope to see the exhibition at the Krannert Museum and will write shortly to Mr. Deelittle about a specific date.

My very best regards.

Sincerely,

EGH:mc

Saturday Review



OCTOBER 29, 1960 / 25¢

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**VICE PRESIDENT RICHARD M. NIXON
AND SENATOR JOHN F. KENNEDY
RESPOND TO SR's
TEN-PART QUESTIONNAIRE**

THE CANDIDATES AND THE ARTS

SR5436744 197-248
MRS EDITH G HALPERT
32 E 51ST ST
NEW YORK 22 N.Y.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 3, 1960

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

*Note
to destroy
previous list*

Dear Edith:

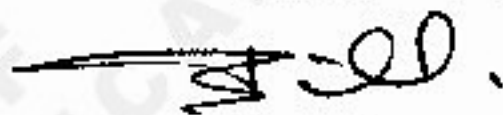
Thank you for returning the catalogue forms for the invited artists so promptly.

The Biennial will consist of 150 paintings at the most and to leave some space for the open section I have had to leave the invited section at a maximum of 100 works. For this reason I was forced to exclude a number of the 2,000 paintings I saw in New York recently which impressed me favorably.

I will send you a catalogue of the exhibition and hope that you will see your way to come down and have a look at the show.

With best personal regards,

sincerely yours,



Director

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(2)
I think I could do more with
the "advance" story in New
England if we thought in terms
of an early February release
date.

It was nice talking to
you.

Sincerely yours,
Emanuel Goldberg

MRS. ROBERT SILBER

4022 East 110th Street, Seattle 55, Washington

11 Nov. 1960

Dear Mrs. Halpert,

Under separate cover I am returning the photographs of the Ben Shahn drawings and prints you so kindly sent me.

We are not interested in purchasing any of the above works, but would appreciate receiving photographs of Ben Shahn's works in this price range (under \$200) from The Downtown Gallery in the future.

Thanking you for your courtesy
I remain -

Sincerely yours,
Barbara Silber

JOSLYN ART MUSEUM

Society of Liberal Arts

EUGENE KINGMAN, *Director*

2218 DODGE STREET OMAHA 2, NEBRASKA

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November 10, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Edith:

The show opened with a great deal of response to the various collections. The exhibition is now over and I'm happy to say that two of Ben Shahn's screen prints were sold - PLEIADES and CAT'S CRADLE, and also Arthur Dove's WILLOWS. We appreciated the special allowance of 10% you gave, and the new owners are very happy with their purchases. Can you send us a statement for these items.

The Tseng Yu-Ho especially attracted much interest and I wish it might have been acquired here. It will be returned along with Hartley and the remaining Shahn's, and I wanted to tell you again just how much I appreciate all your help.

With kindest regards.

Sincerely,


Eugene Kingman
Director

EK:ps

THE CANDIDATES AND THE ARTS

With the Presidential election only days away, Saturday Review is privileged to present the views of the major candidates on some matters of public interest. This letter and the appended questionnaire were dispatched on September 1.

Among the subjects with which the next administration will have to deal is the claim of art and artists to government recognition, encouragement, and assistance. Though not the gravest issue before the country, it is far from the least if our culture is to attain the growth of which it is capable. As it may involve Congressional legislation and executive action, it would be helpful for voters with an active interest in the arts to know the attitude of the candidates of the two major parties on certain key questions.

With that in view, *Saturday Review* invites your attention to the following questionnaire. We would welcome any over-all statement on the question you would care to make, as well as answers in detail to the specific questions. The answers of yourself and your opponent will be published verbatim, jointly, in a forthcoming issue of *Saturday Review*. If it is possible for you to mail or wire the reply by October 1, we would have it for the issue of October 29, which would be our preference.

1. Are you in favor of a Secretary of Culture (parallel to the Ministry of Fine Arts in some European countries) with cabinet rank and broad authority in this field?
2. To what extent should the Federal Government assist in the support of symphony orchestras, museums, opera companies, etc.?
3. Through its grants to foreign nations, the Federal Government has, in effect, underwritten cultural activities in many friendly nations. What is its responsibility to such activities in this country?

4. Would you, if elected, continue the Cultural Exchange program with the USSR and its satellites?
5. If so, on the same scale as now? On a larger scale? On a reduced scale?
6. Do you believe this comes properly under the jurisdiction of the State Department, or should it be administered by a Secretary of Culture?
7. What are your views on the National Cultural Center which has received a Congressional grant of land in Washington? Would you recommend the use of public funds to bring it into being?
8. Do you consider the encouragement of art, in the broadest sense, and artists a function of the Federal Government or one more properly left to state and municipal authorities?
9. As the "Voice of America" is broadly representative of the people of the United States, it also represents its culture. How effectively do you think this is being done at the present time?
10. Would you support a program to give pay TV equal status with free network television as it now exists?

The *Saturday Review* thanks you on behalf of its readers for your consideration of its request.

With best wishes,

Sincerely,
Irving Kolodin
Associate Editor

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November 8, 1960

Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Mr. Bell

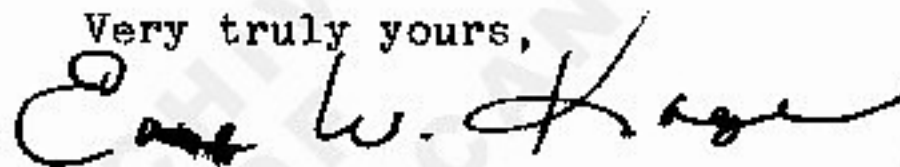
Dear Mr. Bell:

I saw a lovely small gouache by Max Weber, titled "Nude Seated" (No.95), last Friday when you so kindly showed Mr. Driggs and myself some Shahn drawings.

I wish to purchase the Weber and have enclosed a check for \$250. Would you please ship the painting to my home address.

I have informed Mrs. Moore, Director of our Rochester Memorial Gallery, about the lovely Tseng Yu-Ho collages. She hopes to see some when she comes to New York in a few weeks.

Very truly yours,



8 La Fayette Park
Rochester 7, New York

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1960

Railway Express Agency, Inc.
Riverhead
New York

Gentlemen:

I am enclosing a card that we received notifying
us that you have an unclaimed shipment which we
made.

Will you please have this shipment returned to us
as soon as possible.

Very truly yours,

Myron Bell
Associate Director

MB:mc

LAWRENCE DRAKE GALLERY

SAN CARLOS & EIGHTH AVENUE • CARMEL, CALIFORNIA

November 7, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York City

Dear Mrs. Halpert:

At the suggestion of Ben Shahn I am writing to ask if we may have one to six prints of his for our coming Print Festival. This will be a museum level show of about twenty five top American printmakers. We have prints from Gabor Peterdi, Karl Schrag, Max Kahn, Leonard Edmondson, Carol Summers, Adolf Dehn, Sister Mary Corita, Ernest Freed, John Ihle with others to come from Lasansky, perhaps Hayter, et al.

In his reply to my invitation Mr. Shahn said: "I would like to have several things in the show if that is possible ... it depends on Mrs. Halpert ... she will know what things are on hand and available." I would be most happy if you can send us a few choice prints. I am very serious about making this a fine show (I do not believe Shahn has ever been shown here) and I do not want any one to be represented by anything less than his best. Wherever the presence of one or more Not For Sale prints will help the artist's reputation and the show I encourage it.

Until now I have not worked through other dealers and my commission is the usual one third. In this case I will be happy to accept your usual terms. We will, of course, protect and insure fully all prints. The Print Festival which will run through Christmas begins about November 20th so I would need the prints before then if possible. They may be shipped collect. I wrote Mr. Shahn on October 18th, but I did not receive his acceptance (conditional on yours) until this morning. Will you please write or wire your acceptance as soon as possible so that I may include Ben Shahn's name on the announcement.

Thank you in advance,

Sincerely,

Lawrence Drake

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 10, 1960

Mr. Felix Landau
Felix Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

I just heard via the grape vine that you have in your possession, a painting by Max Weber formerly owned by Wright Ludington. I was not advised as to whether you have it on consignment or had acquired this picture. In either case, you know that I am interested.

I am still trying to find a tactful method of ascertaining the current value of the Levine. I will let you know in the next day or so. Meanwhile, if you could send me a photograph of the Ludington painting I will be grateful.

It was nice to see you and I enjoyed my several visits with Zajac.

Best regards.

Sincerely,

EGH:ms

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

- 2 -

of cabbage, and it certainly will be at least a couple of months before we will be able to read to her any of the kind messages and letters which have been received during her illness. So, although I and all the family appreciate your desire to send Mother flowers or to write her, believe me, it will be a long time still before Mother will be well enough to appreciate or understand your kindness.

Sincerely yours,

J. Watson Webb Jr.

J. Watson Webb, Jr.

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

9 November 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St
New York, N.Y.

Dear Edith:

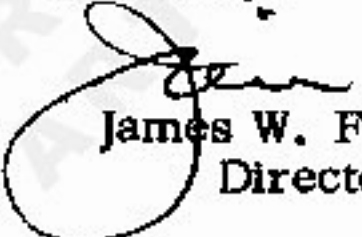
Many thanks for your time and interest relative to our purchase show for the Donald Bear Memorial Collection. This is to confirm our wish to include the painting "From the Lafayette" (1947-16 x 30") by Niles Spencer among our selections for serious consideration.

The exhibition dates are December 9 - January 15. We are notifying Budworth and requesting pick up on or about November 16. Full insurance will be placed at the price quoted, \$1,900. Does the usual museum purchase discount apply?

It was good, as always, to talk with you. I wish you would plan a trip this way sometime after our wing opens and see what is transpiring. You'll get an invitation to the opening ceremony (January 27 ?), so perhaps you can time it then?

Best wishes,

Sincerely,


James W. Foster, Jr.
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 8, 1960

Mr. Richard F. Brown, Director
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Mr. Brown:

I gather that Jim Elliott has left for Europe and am therefore addressing you in connection with the sordid matter of a bill of \$140 due the Fine Arts Conservation Laboratories, Inc. As you probably know this figure relates to the restoration of the Stuart Davis painting which your insurance company was to pay a good many months ago. I'm embarrassed to write you about this but on the other hand I am equally embarrassed when I receive monthly statements from the restorer. Thus I hope the matter will be settled shortly.

I hope that you will be in New York in the near future and that I shall have the pleasure of seeing you.

Sincerely,

EGH:mc

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

October 30, 1960

Mr. Charles Sheeler
Dow's Lane
Irvington-On-Hudson
New York

Dear Mr. Sheeler:

I admire your work very much and am particularly interested, as a historian, in your early paintings and their relation to the work and ideas of Morton Schamberg. Perhaps we could discuss this sometime, at your convenience.

As you must know, the Metropolitan Museum does not own any work by Schamberg. Part of the reason is that, as far as I know, they just are not available. I wonder if you could help me to get in touch with a collector who might be willing to part with a major Schamberg painting. There is little question in my mind that his work is of great historical and aesthetic interest, and that he should be represented in our collection.

I hope some time to be able to meet with you and talk.

Sincerely,

Henry Geldzahler

Henry Geldzahler
Curatorial Assistant
American Art

*I hope something comes
of this. C. S.*

DEPARTMENT OF **ART**

College of Fine and Applied Arts
University of Illinois, Urbana

November 1, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I must, first, thank you for the wonderful dinner and delightful evening spent in your apartment last week. It was very gracious of you, and we appreciate your interest in us and in what we are doing here at Illinois.

In reference to your kind consent to lecture here during our festival, we have settled upon the date of March 12th and hope that this is appropriate for your schedule. If this is not an agreeable time for you please let me know immediately so that I can clear another date. Our exhibition will be up from the last of February through the first Sunday in April, and we plan a series of 3 Sunday afternoon lectures of which yours will be one.

Transportation to Champaign-Urbana is not too difficult. Ozark flights are available from Midway airport in Chicago to Champaign. Also available, of course, are trains.

We would like to have you stay here as long as you can. I know that both our staff and students would be eager to have contact with you. But if your schedule is difficult, we would be happy to have you even for the one day of the lecture.

Any of the subjects mentioned that night at your apartment would be agreeable to us. Our audience would be a relatively sophisticated one, being composed of faculty members from all fields and both art and liberal arts students. I am sure that a discussion of contemporary art, the current exhibition here, dealer and artist relationships, the business world of art, or of artists in general, would be well received.

Our budget allows us to pay an honorarium of \$200.00 plus expenses. I hope that this will be satisfactory to you.

Thank you again for a very pleasant evening.

Sincerely yours



Warren F. Doolittle
Professor of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDWARD J WORMLEY 450 EAST 52 NEW YORK 22 PLAZA 9-2761

OCTOBER 26, 1960

MRS. EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

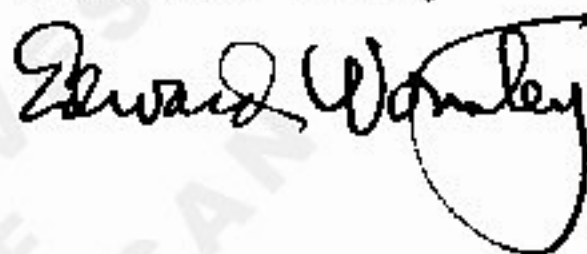
DEAR MRS. HALPERT:

WE WANT TO THANK YOU FOR ALLOWING US TO
DISPLAY WILLIAM ZORACH'S "THE GREY RABBIT"
IN THE SPACES WE DESIGNED FOR DUNBAR, FOR
THE RECENT DESIGN AND DECORATION SHOW AT
THE 7TH REGIMENT ARMORY.

IF YOU HAD AN OPPORTUNITY TO SEE THE SHOW
AND EXAMINED OUR DISPLAYS FOR DUNBAR, WE ARE
SURE YOU WILL AGREE WITH US THAT SUCH A PIECE
OF SCULPTURE ADDED IMMEASURABLY TO THE SETTING.

WE ARE GRATEFUL TO YOU FOR YOUR GENEROSITY.

SINCERELY YOURS,



EJW/08

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SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT
NEW YORK 8, N. Y.

TELEPHONE DIsBY 4-8789
185 BROADWAY

October 31, 1960

Mr. Carl Selden
333 East 53 Street
New York 22, N. Y.

Dear Mr. Selden:

Re: The Downtown Gallery, Inc.
32 East 51 St., N. Y. City

In connection with our regular annual audit of the books and records of the Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$250.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$250.00 is correct. No balance owing.
Called the Gallery who are looking into it.

Carl L. Selden

Remarks:

This item hd for by Home Plan Headquarters.

3/10/60	250.00
4/13/60	265.00

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November 5, 1960

Mrs. A. Taubman
20-140 Marlowe
Detroit 35, Michigan

Dear Mrs. Taubman:

This letter will acknowledge the receipt in good order of the William Zorach bronze, "CHILD DRINKING".

We wish to thank you for your prompt return of this piece.

Very truly yours,

Myron Bell
Associate Director

MB:mc

ARIZONA STATE UNIVERSITY

TEMPE, ARIZONA



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October 27, 1960

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your nice letter of October 17th. I am looking forward with some elation to seeing the photographs of American Folk Art which you would be able to supply now.

A second supplement to the 1954 catalogue is to be printed this fall. We hope to have it off the press by the end of November. This will reproduce the accessions 1956-1960 and I am hoping to include a section on American Folk Art.

For that reason I am anxious to select new items in that area for inclusion as soon as possible. I shall appreciate any help you may give me.

I would love to come to New York to visit your gallery to make the selections, but I am afraid it can not be arranged just at this time. I sincerely hope we may become acquainted in the near future. The last trip I made to New York was in 1953 and I am past due for another visit to the cultural centers there.

Sincerely yours,

Paula R. Kloster

Paula R. Kloster
Curator and
Professor of Art

PK/pac

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October 26, 1960

Mr. Charles L. Crane
Department of Art
St. Cloud State College
St. Cloud, Minnesota

Dear Mr. Crane:

Your letter addressed to Abraham Rattner has just been forwarded to us for attention.

As the time is very short, I am listing below the possible inclusions for your show. Upon receipt of this letter, please wire indicating whether or not you wish to have the three examples of Rattner's work shipped to you and if so, indicating if you will, the name of packer who will make the pick-up. All charges will be addressed to you.

"FLAGELLATION" , 1953, 30 1/2 x 39 1/2 \$2800
"STILL LIFE COMPOSITION #3", 1950, 39 1/2 x 32 \$4500
"FARM FIGURES", 1955, 32 x 39 \$2800

Sincerely,

EGH:mc



UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

October 28, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
35 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing in reference to the exhibition of serigraphs by Ben Shahn which we have scheduled for the University of Louisville from November 19 through December 31.

As the opening date is only three weeks away, it is necessary for me to plan the catalogue and the hanging of the show. I would appreciate it, therefore, if you could let me know soon the number, size, titles and any other data about the prints that might be pertinent for a catalogue. Any biographical information about Ben Shahn that you might wish to furnish from your files would also be appreciated.

Sincerely yours,

Dario A. Covi

Dario A. Covi
Acting Head

DAC:mr

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Appraisal

AF A

November 11, 1960

Mrs. Iola S. Haverstick
785 Hull's Farm Road
Southport, Connecticut

Dear Mrs. Haversticks:

For your information, the current valuation of
each chalkware deer you purchased from the
Gallery is \$90.00.

Sincerely yours,

EGH:ms

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October 28, 1960

Mrs. L. B. Wescott
Box 368
Clinton, New Jersey

Dear Mrs. Wescott:

Mail sent to you at the above address has been returned, with no indication of a forwarding address. As we should very much like to keep in touch with you I am sending this letter via registered mail to make certain that it reaches you.

Won't you be good enough to fill in the enclosed card supplying the information. I shall be most grateful. My very best regards.

Sincerely,

EGH:mc

ARTISTS EQUITY ASSOCIATION, INC.

NATIONAL ASSOCIATION FOR PROFESSIONAL FINE ARTISTS

1650 Dupont Ave., So. * Minneapolis 5, Minn. * Nov. 11, 1960

use this address (reduced)

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

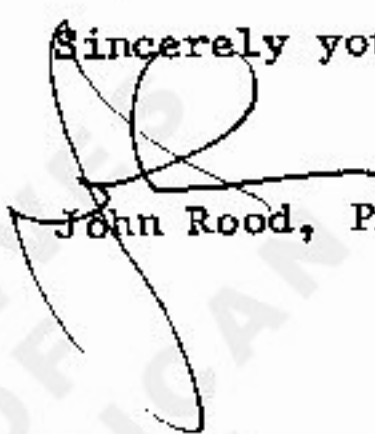
Dear Edith:

Thought the enclosed would amuse you.

I have about a million things I'd like to discuss with you but heaven only knows when I will get to New York next. I know I'll be there for sure three weeks in March at the time of my exhibition with Feingarten but that's a long time off.

Dorothy would join in best regards.

Sincerely yours,


John Rood, President

JR:mv

Encl.

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SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIGNY 4-6769

185 BROADWAY

October 31, 1960

Mr. S.S. Spivack
Long Lane
Far Hills, N.J.

Dear Mr. Spivack:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$338.23.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, G.P.A.

The above balance in the amount of \$338.23 is correct.

Well over a year ago I received a statement from the Gallery for the amount mentioned above. I immediately wrote asking for an explanation and accounting of this charge. I have had no communication from the Gallery since then. Without clarification I cannot accept as correct this account on their books.

SS Spivack

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EDITORIAL OFFICES
AMERICAN OXFORD ENCYCLOPEDIA

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October 26, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, N.Y.

Dear Mrs. Halpert:

I am writing to you in reference to obtaining a black and white glossy photograph of the painting "Sacco and Vanzetti and Their Guards" by Ben Shahn. We would like to include this photo among the illustrations for the article entitled "Propaganda". This article appears in the volume COMMUNICATIONS of our forthcoming edition of the AMERICAN OXFORD ENCYCLOPEDIA. We plan to illustrate the positive aspects of propaganda - that is, to show pictorially the avenues that are used to "sell" an idea.

Among the other pictures which will probably appear in the article are one of Billy Graham addressing a gathering, a union leader addressing a group, two newspaper headlines exhibiting different attitudes toward the same news item and possibly something to show what a lobby group does. There will also be a photo showing a family watching a television set. We want this photograph of the Shahn painting to demonstrate that art is a vital propaganda medium.

Appropriate credits appear with all photographs we reproduce.

Many thanks for your attention to this matter. We shall be grateful for any assistance you may be able to render us.

Yours truly,


Martha Widder,
Art Editor

P.S. I hope that there is not a very high charge for the use of your photo, as our budget is (as usual) limited.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Boston University News Bureau

EMANUEL GOLDBERG, Director
KENMORE 6-8138

308 BAY STATE ROAD
BOSTON 15, MASSACHUSETTS

11/7/60

Dear Mrs. Halpert:

Dave Aronson did not get
the letters today as per suggested.

I'm enclosing a press
release (dated Apr. 18, '60) which
mentions the Agos request.
However, the gallery is called the
Boston University art gallery.

Enclosed also find 20
envelopes + some B.U. News
Bureau release sheets. Please
have Mr. Pollock call me
collect at his house for clearance
of the story. We might also set
a simultaneous release date.

MEMBER, AMERICAN COLLEGE PUBLIC RELATIONS ASSOCIATION
- over -

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIARY 4-8769

165 BROADWAY

October 31, 1960

Mr. Jacob Schulman
38 No. Main Street
Gloversville, N.Y.

Dear Mr. Schulman:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

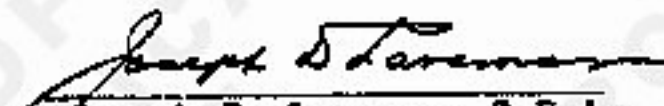
Your account on the books shows a balance due amounting to \$5750.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

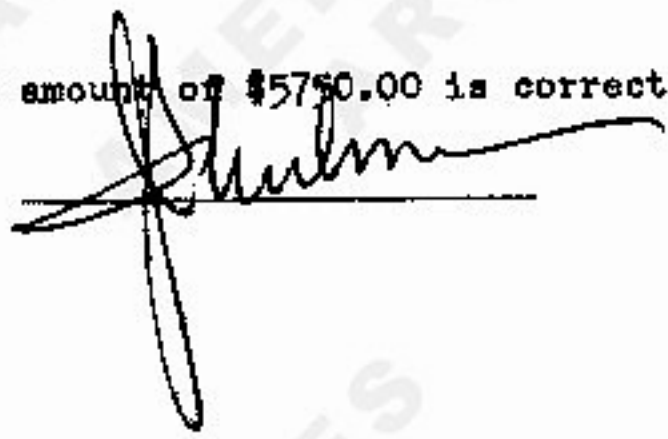
Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER


Joseph D. Laveman, C.P.A.

The above balance in the amount of \$5750.00 is correct.



Remarks:

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WALKER ART CENTER

710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

November 4, 1960

Mrs. Edith Halpert
Downtown Gallery, Inc.
32 E. 51st St.
New York, New York

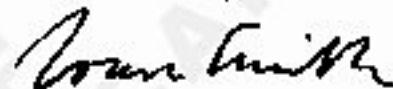
Dear Mrs. Halpert:

- * May we have your permission to reframe Demuth's POSTER PORTRAIT OF O'KEEFFE; repaint the frame of Spencer's IN THE CABIN; and
- * reframe and repaint Demuth's RED POPPIES?

~~Of~~ Of course, if you wish, the original frames and mat~~s~~ can be put back at the end of the tour.

I'll send you a complete condition report sometime next week.
Thank you.

Sincerely,



Joan Smith
Registrar

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-321

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information must be withheld 60 years after the date of sale.

Made 11/1 re
2 harmonics

Selections for the invited section of the 27th Biennial Exhibition of Contemporary American Painting have been completed and I would like to request the loan of the following paintings:

012 Abraham Rattner: BLACK ANGELS 1960 - 36x44 - 5000
012 Max Weber: FIGURE WITH BIRD 1958 - 36x40 - 7500
012 Stuart Davis: LOBBY W ALL 57-60 - 40x73 8000
Temp Ben Shahn: FROM THAT DAY ON 1960 - 36x72 - 9000
012 George O'Keefe: PEDERNAIL FROM THE RANCH No.1
1952 - 40x30 - 6000

The Exhibition will be on view here from January 13 to February 26, 1961. Since the Award Jury meets on December 1, we will have to pick up the paintings between November 14 and 18. We have not yet decided on the firm to transport the works to Washington. However, you will be notified in advance by them as to the exact time of pick-up. We hope that you will help us to keep costs down by having the paintings readily available at the agreed time.

Enclosed are our forms; please fill in one catalogue form for each painting and return it to us. The frame forms should be filled in and attached to the paintings. The catalogue cards should reach us as soon as possible in order to give our Registrar sufficient time to have the works of art insured. The Gallery and its insurance company do not assume any responsibility for damage caused by the use of improper materials or methods on the part of the artist.

May I extend my thanks for your courtesy and co-operation in making this arduous task pleasant and, we hope, successful.

With best regards,

Sincerely yours,

Director

HERBERT C. BERNARD
911 PARK AVENUE
NEW YORK

November 10, 1960.

The Downtown Gallery, Inc.,
32 East 51 Street,
New York, 22, New York.

Gentlemen:

In January 1955 I purchased from you an
oil by Walter Meigs, titled "Night Sea, Black Sky".

I intend giving this work to a university,
and I would very much appreciate from you a note as
to the current value of this painting.

Thank you for your cooperation in this
matter.

Yours very truly,



HCB:MMC

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November 11, 1960

Dear Mrs. Halpert,

Enclosed please find a check for \$525 in payment for the three drawings which my brother recently purchased. I have deducted the New York City Sales Tax. Perhaps you had better send the drawings to him in Maine, so that it will not be necessary to pay the tax. Thank you for your trouble.

Very truly yours,

Marion A. Oyster

P.S. May we please have an appraisal for insurance?

FINE ARTS CONSERVATION LABORATORIES, INC.

306 East 47th Street New York 17, New York Telephone: PLaza 3-8080



ALAIN G. BOISSONNAS
Chief Conservator

WILLIAM J. DOBBIN
General Manager

November 2, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of October the 31st. We have not received payment, as yet, from the Los Angeles County Museum for the restoration of the Stuart Davis painting.

I realize, however, that insurance matters such as this tend to become lost in red tape.

I do appreciate your helpful concern. Thank you.

Sincerely,

Alain G. Boissonnas

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MRS. RUDD HAWLEY TRUAX
12 CLARK STREET
BROOKLYN 1, NEW YORK

meeting, & perhaps turn out some better
informed gallery. goes as well.

If there is a chance that you can
fit this into a busy schedule, I shall
fill in details at your convenience.

Yours sincerely,
Elizabeth M. Truax

November 2, 1960

M. Bell

CORCORAN GALLERY ** to be picked up ^{/60} (in the third week)
1 - 18 - 61 ~~to~~ 2 - 26 - 61 Two photographs of each requested.

Rattner	BLACK ANGELS	1960	- 31-44 ✓
Davis	LOBBY WALL	-	30-795
O'Keeffe	FEDERAL	-FROM THE RANCH #1	- 78-736
Shahn	FROM THAT DAY ON		
Yeh	CURTAIN CALL	1960	- 31-684
Doi	SUTRA INTONATION	1959	
Weber	FIGURE WITH BIRD	76-070	E

Baker Photo ordered
10/15/60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 8, 1966

Mr. Arthur H. Goodman
1016 Fifth Avenue
New York 28, New York

Dear Mr. Goodman:

I am happy to give you the current valuation on each of the following:

Max Weber	. . .	\$900.____
Stuart Davis	. . .	3000.____
John Marin	. . .	3000.____

Sincerely yours,

EGH:me

November 1, 1960

Miss Sylvia Dyer, Director
Brooklyn Arts Gallery, Inc.
141 Montague Street
Brooklyn 1, New York

Dear Miss Dyer:

My secretary advised me that she telephoned you about ten days ago suggesting that you come in to select a painting by Tseng Yu-Ho and I have been waiting to hear from you.

In the event that the exhibition has been postponed and you still would like to have an example of this artist's work, I want to advise you that we shall have one available for your selection.

I look forward to seeing you.

Sincerely,

EGH:mc

rior to publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

THOMAS S. BUECHNER
DIRECTOR

November 9, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

You are most cordially invited to a dinner on Monday evening, November 21, in honor of Jacob Lawrence, following the preview from 5:00 to 8:00 of the retrospective exhibition of his work to be held at the Museum.

I hope it will be possible for you to join us at the opening and at the dinner which will be at 8:15. Dress will be informal.

I look forward to hearing from you soon, and to the pleasure of seeing you that evening.

Sincerely,



Thomas S. Buechner

TSB:em

November 3, 1960

Miss Jean Smith, Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 8, Minnesota

Dear Miss Smith:

In reply to your letter of November 4th, it will be perfectly all right to reframe and remat the two Demuths and to repaint the frame on the Spencer.

We would, however, desire to have the original frames and mat returned to us. This you may do if you wish after the reframing has been done.

Very truly yours,

Myron Bell
Associate Director

MB:mc

32 E. 51

November 3, 1960

Department of Buildings
Municipal Building
New York 7, New York

Re: RM 1841
Rooming House Permit Application #4989

Gentlemen:

We regret that the signature on the application was overlooked.
If you would be good enough to send us the applications we will
see that they are properly signed and returned to you promptly.

Very truly yours,

32 EAST 51ST STREET CORP.

IM. SCHWARZKOPF, INC., Agent

Irving M. Schwarzkopf

IMS:sbs

cc: E. Halpert

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November 7, 1960

328

Mr. John Foley
155 East 38 St.
New York, N. Y.

Dear Mr. Foley:

I obtained an estimate from Antovel Painting Co., Inc. to touch up the hall where damaged by the movers for \$30.00, copy of which is enclosed.

Please advise me whether you wish me to deduct this sum from the moving allowance to you or whether you will have the moving company send us a check for this amount, in which case we can pay you in full.

Best regards,



Irving M. Schwarzkopf

IMS:abz

cc: E. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. A. Alfred Taubman

INDIANA STATE TEACHERS COLLEGE

TERRE HAUTE, INDIANA

DEPARTMENT OF ART

October 26, 1960

Mr. Abraham Rattner
8 West 13th Street
New York 11, New York

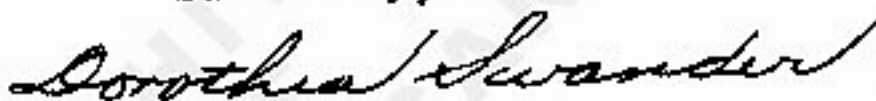
Dear Mr. Rattner:

We are a relatively small state college (4500).

Recently through considerable pressure on the part of the art department, we were allowed a small amount of money for the purchase of paintings. We like the paint quality color texture and style of your painting. In other words we want a Rattner. If you have something representational of you that you would be content to allow us to purchase for a nominal amount, please send slides or photographs.

Thank you for your kind consideration. We are looking forward to owning a Rattner.

Sincerely,



Dorothea Swander
Associate Professor of Art

jlh

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November 1, 1960

Dr. Ralph A. Jessar
723 West Mt. Airy Avenue
Philadelphia 19, Pennsylvania

Dear Dr. Jessar:

Now that we are in the process of completing the revision of our records I thought it timely to send you an open apology and a note of gratitude for your cooperation in sending us a photostat of your final receipt.

It also occurred to me that we owe you an explanation as we do to many other Gallery clients. For your information, one of our employees absconded after an extraordinary manipulation of funds over a period of three or four years. Yours was among the accounts he tampered with and retained the last two payments. We now have a full confession from him and a statement indicating full payment on your part is enclosed.

I hope you will forgive the inconvenience and again I want to thank you for your cooperation in sending us the photostats which helped materially in reestablishing our ledger to correspond with the client's record. Needless to say it was a great shock to me since this person was in our employ for a period of twenty years.

I hope that we can reestablish your confidence and will have the pleasure of seeing you at the Gallery in the very near future.

Sincerely,

EGH:me

October 28, 1960

W. Lawrence Allen
79 Beaumont Place
New Rochelle, N. Y.

Dear Mr. Allen:

Mrs. Halpert finds it difficult to decode the rather garbled telegram and suggested that you write her a letter.

She also wanted me to tell you that the checking is progressing but is far from complete as additional letters and photostats are still arriving from clients.

Very truly yours,

Bookkeeper

lg



HAMMER GALLERIES

51 EAST 57TH STREET - NEW YORK

PLAZA 8-0410

CABLE ADDRESS
"HAMMERGALL"
NEW YORK

November 8, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Thanks for your letter of the first.

I have written to Mr. Durst to get black and white photographs and sizes; I will be glad to send the appraisals on to you as soon as I have the proper information.

Much love,

Victor
Victor

VJH/jr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY, ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

Receipt of the objects described below is hereby acknowledged.

The Buffalo Fine Arts Academy

By Ruth M. Peyton
Registrar

Reg. No.	Cat. No.	Description	Condition
61:60	.	Isami Doi: <u>Deep Sleep</u> Oil on canvas 43 x 34 inches	Good

cc: Mr. Seymour H. Knox, 1608 Marine Trust Building, Buffalo 3, New York

Date Received November 14, 1960

Insured by

Entry Page No. 123

Consignor: The Downtown Gallery, 32 East 51st Street, New York, New York

Shipper: Same

Unpacked by: Franchi

Carrier: Express

Charges Collect Value: \$450.00

Purpose of Shipment:

RECEIPT OF OBJECTS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mrs. M. Lincoln Schuster

11 East 23rd Street

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L. J. ANSBACHER

CH 2-6700

called - MC

11/9/60

Dear Mrs. Halpert:

I thought you might be
interested in seeing an
advance copy of the catalog.
At Fred Palmer's request,
we will deliver 100 copies
to you either late this
Friday or on Monday morning.

I trust the sheets you
called me about were not
lost.

} found

Respectfully,

L. J. Ansbacher

Please call to say Thank you

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 8, 1960

Miss Helen Justman
B Contemporary Paintings
Hotel Traymore
Illinois Avenue and Boardwalk
Atlantic City, New Jersey

Dear Miss Justman:

On October 19th you wrote that you were preparing a statement and an inventory list in relation to the paintings and prints we consigned to the B Gallery. To date we have had no word from you although according to this letter we were to have received a report as of October 20th.

We have just opened the one-man exhibition of Battner's work and must have his painting returned to us together with all the other consignments so that we can complete checking our inventory. If you feel that you want additional material in the near future we shall be glad to make a new consignment but it is imperative that we have the objects as well as the report immediately.

Thank you for your attention.

Sincerely,

EQH:mc

November 1, 1960

Mr. Victor Hammer
Hammer Art Gallery
51 East 57th Street
New York, New York

Dear Victor:

Once again I am turning to you for some assistance.

The director of the museum at Fayetteville, Arkansas asked me to obtain for some friends, trustees, or what have you, the current valuation of two paintings in their possession which they wish to give to some institution in the Southwest.

If you were to refer to the enclosed slide you will realize that I am in no position to supply the valuations as the material is completely out of my territory. The owners are willing to pay for an appraisal and I'm therefore referring the slides to you in the hope that you will be good enough to furnish the information. You may enclose a bill when returning the transparencies. Unfortunately I have no record of the sizes but can obtain the data if required. I have however the vague information that one of the paintings is by Young and the other either by Rosenberg or Rosenbach or a similar moniker.

I am certain that you have an excellent reference file on Southwestern art.

If so, I shall be grateful for the appraisal. You can address it to me or to Mr. David Durst, Art Center Gallery, University of Arkansas, Fayetteville, Arkansas and I shall see to it that your invoice is taken care of promptly.

And so, cheerio.

Sincerely,

EGH:mc

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-6780

165 BROADWAY

October 31, 1960

Mr. David Elterman
15301 Kingwood Lane
Sherman Oaks, Calif.

Dear Mr. Elterman:

Re: The Downtown Gallery, Inc.,
32 East 51 Street, N.Y. City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$1 325.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C. P. A.
not

The above balance in the amount of \$1 325.00 is correct.

Correct balance is \$1,025

Remarks:

This is the second time there has been an error in my account. Please correct & send me a letter or notice to that effect

Thank you,

Details attached

David L. Elterman

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THE PRINT CLUB

1814 LATIMER STREET
PHILADELPHIA 3

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HONORARY VICE-PRESIDENTS
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November 2, 1960

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Myron Bell, Associate Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Bell,

Thank you for the shipment of Ben Shahn prints; they arrived in good order today. The only thing we wish to remark is that the black and white "Patterson" has several brown marks in some of the black rectangles. We do not know what this is from, but we did want to advise you of it.

Sincerely yours,

Bertha von Moschzisker per L.C.
Bertha von Moschzisker
Director

BVM/lc

Nov. 7th

Dear Mrs Halpert:

Jerry and I are hoping to come down to New York later this month and look forward to seeing you -

We would love to get another, and perhaps more important, Demuth - if there are any for sale.

Particularly a "sails" or "boat" of 1917-19 or a "Provincetown" 1918-20.

Something of a quality to balance our Dove.

Also, looking through some old catalogues I see that Max Weber did some sculpture around 1915. Is there any on the market?

I can even remember seeing a very lovely polychromed plaster "Figure in Rotation" - do you know anything about this?

Sincerely Heyward Cutting

ARTHUR H. GOODMAN
TEN SIXTEEN FIFTH AVENUE
NEW YORK CITY 28

November 3, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

You will recall when Mrs. Goodman and I stopped by at the Gallery the other day we mentioned that our insurance company requested that we get an appraisal on our pictures. We bought the following from you:

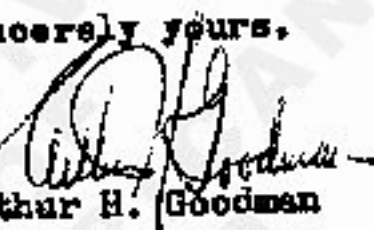
Max Weber, Stuart Davis and John Marin.

On the schedule we submitted to the insurance company were as follows:

Max Weber	. . . \$500.00	900. —
Stuart Davis	. . . 2000.00	3000. —
John Marin	. . . 2500.00	3000. —

If these prices are in line, we would appreciate a letter from you to the effect. Thank you.

Sincerely yours,


Arthur H. Goodman

Ahg:ie

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October 31, 1960

Mr. Irving Kolodin, Associate Editor
Saturday Review, 25 West 45th Street
New York, New York

Dear Sir:

May I congratulate you for your imagination and foresight in forcing on our presidential nominees the important problem of our cultural program. While many of us had this in mind, it was you who forced the issue by submitting a questionnaire to Messrs. Kennedy and Nixon.

I notice that the former followed your numerical order but that Mr. Nixon resorted to a generalization. Since I want to make this letter brief, I will limit myself to one single issue. This has to do with your question Number four and coincidentally Mr. Nixon's fourth paragraph.

As the curator of the art exhibition at the American National Exhibition in Moscow last year, I was required to install the paintings and sculpture selected by a professional committee comprising a museum director—Lloyd Goodrich, Henry R. Hope—head of the Fine Arts Department, University of Indiana, Franklin Watkins—a distinguished painter, and Theodore Roszak—a distinguished sculptor. The art exhibition was an outstanding representation of a true cross section incorporating the various phases of expression in this country. I had the privilege of observing the official party, headed by Vice-president Nixon, as it toured the exhibition and visited every section in the glass pavilion. Of the forty-eight exhibits therein, the only one that was bypassed, and deliberately so, was that of the visual arts which I directed. Because of limited space I shall not go into any details but I was advised later that day that Vice-president Nixon diverted the official party from the art exhibit "because it was controversial".

This shocking performance was reported by me in several articles I was asked to write for the "New York Times", "Art In America" and elsewhere.

If this is—and it is—the attitude of presidential nominee, Mr. Nixon, his statement that (fourth paragraph), "Today we have more widespread exhibitions of first class painting and sculpture..." is merely a statement of fact. It's certainly not a statement of intention.

This is for the record. Further details will be supplied with great pleasure.

Sincerely,

EGH:mo

November 10, 1968

Mr. B. T. Eldridge
Colson Engraving Company
212 Summer Street
Boston, Massachusetts

Dear Mr. Eldridge:

The painting by Rattner was shipped to you via Boston Truck and must be in your possession by this time.

I sent a copy of this letter to Mr. Spencer Cowan at the University Press and he will write to you promptly regarding the actual size of the reproduction and will also okay the proofs of the color plates.

It was nice talking to you and was glad to learn that you can rush through this job for me.

Sincerely,

EGH:ms

File

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

November 11, 1960

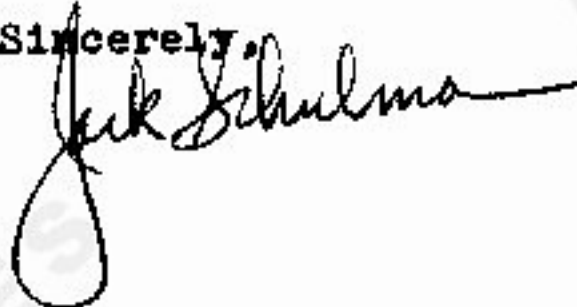
Mr. Myron Bell
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Bell:

I will be pleased to allow you to loan the drawing by Ben Shahn, "Silent Man," to the Whitney Museum for their coming American Sculpture and Drawing Exhibition. I usually show these as from the collection of Mr. Jacob Schulman.

With kindest regards, I am

Sincerely,



JS:KB

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THE
DOWNTOWN
GALLERY

STATEMENT

11/8/60

195

32 EAST 51 STREET • NEW YORK
Telephone: PLaza 3-3707

Miss Marilyn Lynes
45 Tudor City Place
New York, N. Y.

Dec. 1958

Open Balance \$ 3000.⁰⁰

✓ in Registered mail
Ret. Ret.

File



Hahn Bros. Fireproof Warehouses, Inc.

— STORAGE - MOVING - PACKING —

East Side Warehouse
231-235 EAST 55TH STREET
PHONE PLAZA 3-3662

West Side Warehouse
108-120 WEST 107TH STREET
PHONE ACADEMY 2-3670

MOTOR VAN EQUIPMENT
SILVER VAULTS
LOW INSURANCE RATE

New York City

MODERN FIREPROOF BUILDING
PRIVATE ROOMS FOR FURNITURE STORAGE
ABSOLUTE SAFETY

November 7, 1960

Downtown Gallery
32 East 51st St.
New York, N.Y.

Gentlemen:

We understand you have been invited by the Corcoran Gallery of Art to exhibit paintings for the 27th Biennial Exhibition to be held at Washington, D.C.

As we have been entrusted by Mr. G. Vigtel, Assistant to the Director at the above gallery to assemble and deliver all paintings to Washington, we are advising that we shall pick up your paintings on Tuesday or Wednesday, November 15 or 16.

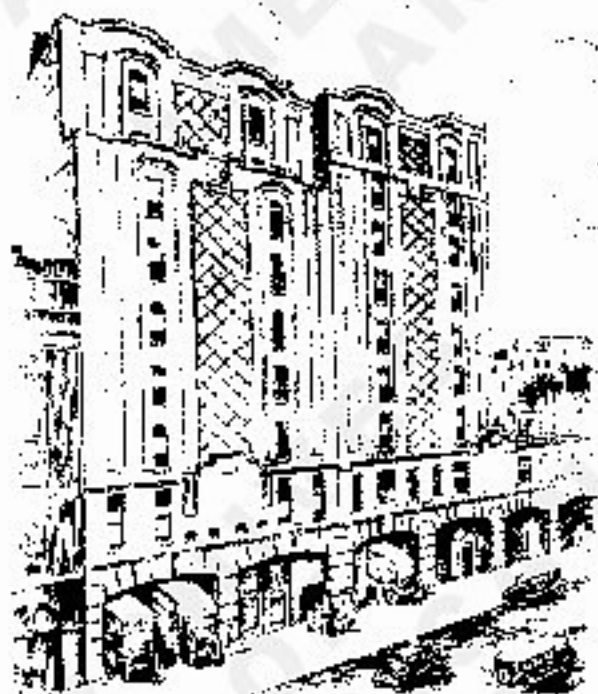
Your cooperation will be appreciated.

Yours very truly,

HAHN BROS. FIREPROOF WAREHOUSES, INC.


Robert G. Zamprelli
Traffic Manager

RGZ/act



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Haverford College
Haverford, Pa.

November 1, 1960

DEPARTMENT OF SOCIOLOGY

The Downtown Gallery
32 East 51 Street
New York City

Dear Madame:

In reply to your inquiry regarding the returned Ben Shaker prints and Cat's Cradle particularly, my receipt for insured mail is # 2, Haverford, Pa. P.O. dated July 1, 1960. I hope that this information will be helpful to you.

Sincerely,

Gene Costa Reid

Take as Many Books as You Want

The Mid-Century Book Society

invites you to accept, with membership, as many of the books on these pages as you want at half their retail price.

This unprecedented offer is made to demonstrate the usual benefits of Mid-Century membership: You can continue to save up to 50% or more throughout your membership. And these savings apply to a wide variety of superior books, many of which are available at reduced prices exclusively to Mid-Century members.

Mid-Century is America's fastest-growing new book service because of the Society's policy of offering current books at substantial discounts plus a free book of your own choice for each four that you purchase after this initial offer.

Mid-Century's distinguished board of editors—W. H. Auden, Jacques Barzun, and Lionel Trilling—selected the titles on these pages from among Mid-Century's most interesting books to introduce you immediately to the advantages and benefits of membership.

Many of Mid-Century's members have never before belonged to a book club. The Society regularly receives letters from members praising the courtesy and convenience of Mid-Century's superior service policy. Because of this extraordinary offer, now is indeed the time to join The Mid-Century Book Society. And we do look forward to welcoming you!

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We have been told many, many times that the most thoughtful and well-written book reviews now being published in this country are those that appear in *The Mid-Century* magazine, "a gem of American publishing." You will receive this delightful publication each month free. Clip the coupon now to receive as many of the books on these pages as you want at HALF PRICE.

THE GREAT WALL OF CHINA by Fearge Maitka and **FRANZ KAFKA. A BIOGRAPHY** by Max Brod. (Dual Selection). Two remarkable volumes, by and about a giant of twentieth century literature. Retail \$9.00. **Half Price Both Books \$4.50.**



HOMAGE TO CLUI by W. H. Auden. The latest collection of Mr. Auden's verse, in a handsomely designed volume. Retail \$3.50.

Half Price \$1.75.



MASTERPIECES OF GREEK ART by Raymond V. Schoder, S.J. Just published: One of the greatest art books of all time. The text is superior, the color superb. Retail \$12.50.

Half Price \$6.25.



DOWN THERE (La Bas) by J. K. Huysmans. Blasphemous and decadent, it dwells on a weird world of sexual abnormality, erotic mysticism, incubism, succubism, and bestiality. Retail \$5.00.

Half Price \$2.50.

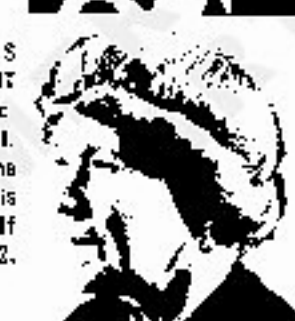


TWENTIETH CENTURY PARODY: AMERICAN AND BRITISH compiled by Burling Lowrey. Among the parodied: Joyce, Conrad, Faulkner, T. S. Eliot, Kerouac. Among the parodists: Beerbohm, Pearlman, Thurber. Retail \$5.75.

Half Price \$2.87.



A HERITAGE AND ITS HISTORY AND THE PRESENT AND THE PAST (Dual Selection) by Ivy Compton-Burnett. Miss Burnett is one of the great English novelists of this century. Retail \$7.25. **Half Price Both Books \$3.62.**



THE SEESAW LOG by William Gibson. This lively book about the theater has a cultural meaning that extends far beyond the stage. It includes Gibson's preferred version of his play *Two for the Seesaw*. Retail \$3.95.

Half Price \$1.97.



ORIGINS by Eric Partridge. A great new reference book that is indispensable to anyone who reads and writes. A superbly made, 970-page etymological dictionary with 20,000 entries. Retail \$16.00.

Half Price \$7.95.

LET US NOW PRAISE FAMOUS MEN by James Agee and Walker Evans. An American classic, a work of true originality. Words and photographs combine to give a dark, fierce, proud, and important image of America. Retail \$6.50.

Half Price \$3.25.

FOOD FOR CENTAURS by Robert Graves. The latest writings of an eccentric but unquestionable genius. A perfect introduction to his work. Retail \$4.95.

Half Price \$2.47.

THE POEM ITSELF edited by Stanley Kunitz. A work of striking originality. Poems by 45 modern, foreign poets, followed by literal translations interwoven with stimulating commentaries. Retail \$6.50.

Half Price \$3.25.

THE END OF IDEOLOGY by Daniel Bell. Original, profound forays into our national character, status politics, work and its discontents, and crime as an American way of life. Retail \$7.50.

Half Price \$3.75.

THE HENRY MILLER READER. American censorship has prevented many of Henry Miller's books from being published. The moral importance of his writings is acknowledged by all who have had a chance to know them. Retail \$6.50.

Half Price \$3.25.

LIFE STUDIES by Robert Lowell (National Book Award winner). **O TO BE A DRAGON** by Marianne Moore. (Dual Selection). The two most distinguished poets published recently. Retail \$6.25. **Half Price Both Books \$3.12.**

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November 9, 1960

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

The drawing that you purchased by Ben Shahn recently, "SILENT MAN", had been previously selected by the Whitney Museum for their coming American Sculpture and Drawing Exhibition.

If it meets with your approval, we would like to loan this drawing to the Whitney for the exhibition crediting it from your collection, and we would like to know how the "from the collection of" should be worded.

We are sending you, under separate cover, two photographs of "WHEN THE MORNING STARS" by Shahn. We have already sent one copy to Rabbi Kahn.

Very truly yours,

Myron Bell
Associate Director

MB:mc

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

November 11, 1960

Dear Mrs. Halpert:

Thank you very much for your kind letter of November 8th. In regard to my having given my consent to lend to the Art Institute of Chicago the painting by Charles Sheeler, I can only say that I consulted all the individuals who would know how Mother would feel regarding this loan, and when I found the pole was unanimous in favor of the loan, I merely added my rubber stamp of approval.

However, I am delighted that you feel that the loan will be appreciated and is advantageous to both the Art Institute of Chicago and to Shelburne.

In regard to the current issue of Antiques, I have seen the spread on the Webb Gallery and think that it is very fine. I am sure Ma will be very pleased by it when she sees it -- which will be at least a few months hence.

Mother is making progress, but the progress is very, very slow. As you undoubtedly know, she was unconscious for the first three weeks after her stroke, and though she has been conscious for the last three weeks, she has had only flickering moments of lucidity. Ma still doesn't know where she is, although she has been told countless times.

You are most kind to want to send her flowers; however, I can assure you Ma wouldn't know the difference between flowers and a head

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

NOVEMBER 10, 1960

MR. MYRON BELL, ASSOCIATE DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MR. BELL:

WE WOULD LIKE TO HAVE THE NILES SPENCER PAINTING ENTITLED
"BREAD AND WINE." OUR POLICY WILL COVER THE PAINTING WALL
TO WALL. WE ARE CONTACTING BUDWORTH, AND THEY IN TURN
WILL ARRANGE WITH YOU A SUITABLE TIME TO PICK UP AND SHIP
THE PICTURE TO US.

WE ARE PARTICULARLY PLEASED TO HAVE THIS PICTURE AS IT
WILL REPRESENT A STYLE NOT COVERED BY THE OTHER PAINTINGS
IN THE EXHIBITION.

MANY THANKS FOR YOUR KIND HELP.

SINCERELY,


JOHN DILLEHAY
DIRECTOR

JD:MM
ENCLOSURES

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

November 2, 1960

Dear Edith:

In going over our collection of drawings, I ran across one which was given to us not long ago by Dick Davis, formerly of the Minneapolis Museum. Actually, upon studying it, I find it is a drypoint, printed with sanguine ink. In black ink beneath is written, S. Halpert, 1905. The subject is a seated nude bent forward as seen from three-quarter rear view. I am curious that Davis should have thought it a drawing for the plate marks are visible and the delicacy of the lines is, I think, only obtainable through the print medium.

I wonder if you have any records of the number of the edition and whether this particular plate may have been printed with various inks or not. This is purely of technical interest for our records and it may well be that my description is not accurate enough for identification. In that case, I will have it photographed in the course of time and send you a print.

Yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
32 East 51st Street
New York, New York

bhh/t

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November 9, 1960

Mr. Warren F. Doolittle
Professor of Art
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Mr. Doolittle:

Thank you for your very nice letter. I, too, enjoyed the evening and hope we can do it again on your next visit to New York.

University planning always scares me as one has to think so very far ahead. March 12th seems so impossibly far off that I am afraid to make the commitment but I shall look at the calendar, examine it carefully, check our exhibition plans and let you know very shortly which of the three Sundays will be most convenient. Incidentally I'm really not worried about the transportation. Even the Ozark line does not scare me, certainly not as much as a sophisticated audience referred to in your letter.

In any event I shall get in touch with you very soon. It was so nice to see you and I look forward to meeting you again.

Sincerely,

EG:mc

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 31, 1960

Mr. William Story, Supervisor
Art Gallery
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Enclosed, please find biographical data on Abraham Rattner. In addition we are enclosing a catalog of his exhibition which opens on November 8th. The museum representations have been updated and appear on the back page of the catalog.

If there is any other information you require, please advise me accordingly.

Sincerely,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POST OFFICE DEPARTMENT
OFFICIAL BUSINESS

NOTICE OF
UNDELIVERABLE
OR
ABANDONED
MAIL

POD Form 3858
Mar. 1958

PENALTY FOR PRIVATE USE TO AVOID
PAYMENT OF POSTAGE, \$300

The Downtown Gallery
32 E 51 St
NY 22 NY

*P.C.
Letter in
phone book
Services (accountant)*

November 1, 1960

Mr. Burton L. Shepard
Rosenthal, Shepard, & Cobern
630 Fifth Avenue
New York, New York

Dear Mr. Shepard:

Please accept my profound thanks for your visit and for your kind interest in my problems.

At this moment, our accountant is finally completing the annual report for the fiscal period dating August 31st. This applies both to the Gallery and the 32 East 51st Street Corporation which represents the property at that address. The delay has been largely due to the checking of the accounts which were so involved because of the embezzlement I mentioned to you. Many of the clients were abroad or delayed their replies; others did not answer at all and we are still uncertain of the final figures in our accounts receivable. We are sending new statements to our entire list as of the first of November together with a note urging a prompt answer.

In any event I am now convinced that it would be a most inappropriate time to make any change and hope that you will bear with me.

On the other hand, I will be very happy to accept a bill from you for the consultation.

And, I look forward to seeing you again when we get straightened out with our immediate problem.

Sincerely,

EGH:me

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1960

Mrs. Stella Drabkin
Chairman, Print Committee
Philadelphia Art Alliance
251 South Eighteenth
Philadelphia 3, Pennsylvania

Dear Stella:

Now that the time is getting awfully close I am sending you a consignment invoice for the two Pop Hart monotypes which you requested for your exhibition opening on December 5th but for which you required the prints by November 14th. The prices of the prints are listed so that you may have them covered under your insurance policy before we send them to you.

I hope you have had a very nice summer and that I shall have the pleasure of seeing you in New York in the very near future. My very best regards to you and David.

Sincerely,

EGH:mo

Leslie Freeworth
1724. No. Edgemont Str.
Los Angeles, 27. Calif.
26 Oct. 1960.

Mrs. Edith Gregor Halpert
THE DOWNTOWN GALLERY
52 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter dated 18. Oct. 60., and for my press-cuttings received a few days after your letter arrived. I appreciate very much, that you have been kind enough to keep them and now for returning them.

I am sorry to learn from your news, that the general atmosphere in the New York official buildings is so very similar to L.A.'s. In spite of that I am reluctant to generalise. F. i. I wrote a letter addressed "the Office of the Mayor of San Francisco". The L.A. radio said that next years San Francisco will have a World Fair, the greatest ever staged in the U.S. I enquired about the Commission or Committee to whom I shall offer to present my creation concerning buildings, statuary and fountains I made in the last three years for to be used by a World Fair.

I expected an answer from some clerk, -sometimes in a week or so. My letter was dated Oct 24. This morning I have received the answer dated Oct. 26, and the very friendly letter was signed by Mr. A. Christopher, Mayor of San Francisco.

Similar promptness and curtesy is unknown in the Southland. The usual answer is : no answer.

Your very friendly offer to let you know if I would arrive in New York gave me the feeling of sincere appreciation and thankfulness. It is an unexpected present. Thank You. But, -as I see my future-, there is not much hope, that I will go there, unless I am not invited by some official body, all expences payed. As I was treated in England. But even to hope for such possibilities in America it would be sort of levitation in the fool's paradise. And besides that, I have no intention to leave this eternal sunshine. I was forced to bear much too much winters and I do not want any more of it. I can not bear it even painted and framed on the wall. There is no social life in Los Angeles because this is a rough village, inhabited by a brainwashed crowd of ruffians. There is hardly any friendship. One is alone and lonely. Till one does not discover the great secret of the splendid isolation. Frankly, I never bother

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File

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

October 31, 1960

Mrs. Edith Greger Halpert
Director
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Mrs. Halpert:

As you know, Professor Jansen and Karl Zerbe have been working on the selection of Mr. Zerbe's retrospective exhibition, awarded to him by The Ford Foundation. On their list they included three works with the notation that names and addresses of the owners were available through you. Below we have listed the three paintings. Would you be so kind as to give us these addresses on the carbon copy of this which is enclosed? Many thanks.

Sincerely,

Robert M. Lack
Special Representative

<u>Artist</u>	<u>Title</u>	<u>Name & Address of Owner</u>
Karl Zerbe	<u>Rue de la Glaciere,</u> 1941	<i>note x</i>
" "	* <u>Parrot & Decanter,</u> 1944	<i>note</i>
" "	<u>Aging Clown, 1946-47</u>	<i>note</i>

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November 1, 1980

Mrs. Frederick Warburg
8 Riverview Terrace
New York 22, New York

Dear Mrs. Warburg:

Just shortly after your visit I received word from Isami Doi that he was sending us a new group of paintings. Since the time element in such shipments is rather uncertain I cannot prophesy when these paintings will arrive but shall communicate with you promptly when they reach us.

It was very nice seeing you and I hope you will come in for the Rattner Exhibition which opens next week. An invitation to the preview is enclosed. The artist will be present on that occasion.

I look forward to seeing you.

Sincerely,

EGR:mc

October 27, 1969

Mr. Oliver Baker
25 Washington Square North
New York, New York

Dear Mr. Baker:

Would you please send a copy of the following photograph:

26-204 (Terach)

to Mr. C. V. Donovan whose address is as follows:

Mr. C. V. Donovan
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Thank you.

Yours very truly,

Myron Bell
Associate Director

MB:mc

Copy to Mr. C. V. Donovan

November 3, 1960

Mrs. Robert Silber
4022 East 110th Street
Seattle 55, Washington

Dear Mrs. Silber:

On October 24th, we sent you a group of photographs representing drawings and prints by Ben Shahn.

If you are through with these, would you be good enough to return them to us at your earliest convenience. We shall be most grateful for your cooperation as we require this material for our records.

I hope that you will be in New York in the near future and will pay us a visit.

Sincerely,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wreath 3 Nov. '60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs/ Halpert

Some time ago I sent to you, in your summer residence a letter and a little box with coloured slides — after having written earlier to you a letter with photographs of my recent paintings — (now in U.S.A.)

From your silence I gather that my work is of no use to you; which I do regret.

In the meantime I would be most grateful if you would return to me ^{both} slides & photog.
Thanking you in advance for the trouble you may take

David
Segel
Associates

interior design

5060 n. sheridan rd., chicago 40, ill.

Oct 26 -

Mike -

a mrs. Howard Schor will
be in to see you re: purchase of paintings -
subject must please first - Price - moderate -
I guess they'll go a couple of hundred
they can afford it - Stress paint & show
them pieces that have a speculative
value - in about 10 years. - I mentioned this
to them - but again - she countered with: "This
isn't most important" - "I must like the painting
first" - She has a 2 story 1/2 - with one
m: lobby wall of shelves & cabinets - 1 painting
is needed in there - overall size 24x30 - approx. -
also interested in smaller pieces. -
also mentioned that you would suggest
to them some odd-ball galleries that they
might go to by this I mean - suggest to them
possible gallery in village where they might

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See Shah
Sept 24

November 8, 1960

Mr. Frank Kacmarcik
25 East Fifth Street
Saint Paul 1, Minnesota

Dear Mr. Kacmarcik:

This is in the way of a report to the effect that I am still trying to get a copy of "ALPHABET OF CREATION" for you. There is one in a traveling exhibition which we hope to have returned to us in the near future. You will hear from me promptly on receipt of this serigraph.

Incidentally I am very curious about the current situation in connection with the Rattner and Shahn perspective commissions. They advised me some time ago that they mailed to you the credo that you requested from each artist. Since Rattner has been in Michigan I did not have occasion to talk with him but he has just arrived for his one-man exhibition which opens on the eighth of this month and will remain here a few days. I should like to have whatever data you have available so I can really discuss this intelligently with him as well as with Shahn.

May I hear from you? My very best regards.

Sincerely,

EGH:mc

ST. CLOUD STATE COLLEGE
ST. CLOUD, MINNESOTA

October 28, 1960

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for the prompt reply to my letter. We are anxious to have the three paintings listed. Our Fine Arts Festival will be February 16th to March 10th. We want to have the art exhibit up during the entire festival.

Perhaps my letter to Mr. Rattner was not clear. The brochure for the festival must be prepared in advance. November 1st was selected as the date when all information about participating artists be assembled. I can take care of the background information on Mr. Rattner. If we may have the three paintings for the period of time listed above we will proceed with the brochure.

I understand Hahn Trucking Company specializes in the packing of art work. We will make arrangements with them to pick the painting up unless you can suggest a better company. Will our charges include any expenses beyond crating, shipping and insurance?

Sincerely,

Charles L. Crane

Charles L. Crane

CLC/cas

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-6769

165 BROADWAY

October 31, 1960

Mr. Benjamin E. Lippincott
252 Bedford St. S.E.
Minneapolis, Minn.

Dear Mr. Lippincott:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

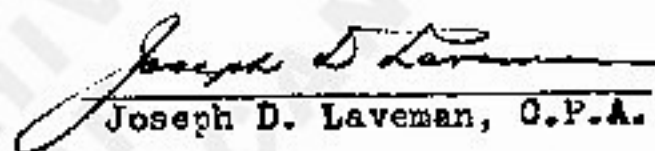
Your account on the books shows a balance due amounting to \$250.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

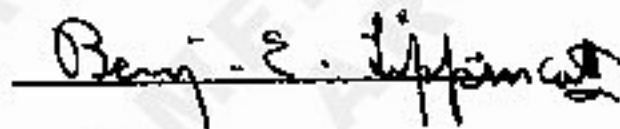
Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER


Joseph D. Laveman, C.P.A.

The above balance in the amount of \$250.00 is correct.



Remarks:

Am sending check for \$250 to
Miss Helfert, dated 16 Nov 1960.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. HOLLISTER STURGES
430 EAST EIGHTY-SIXTH STREET
NEW YORK 28, N. Y.

October 26th -

Dear Miss Halpert -

May I thank you in
behalf of the Deerley School
and its Art Committee for
the loan of the Kerfoil
painting. It is giving all
of us - students, faculty,
parents and visitors - a
great deal of pleasure, and

October 27, 1960

Mrs. Sidney Mattison
Municipal Art Society
15 Gramercy Park
New York 3, New York

Dear Mrs. Mattison:

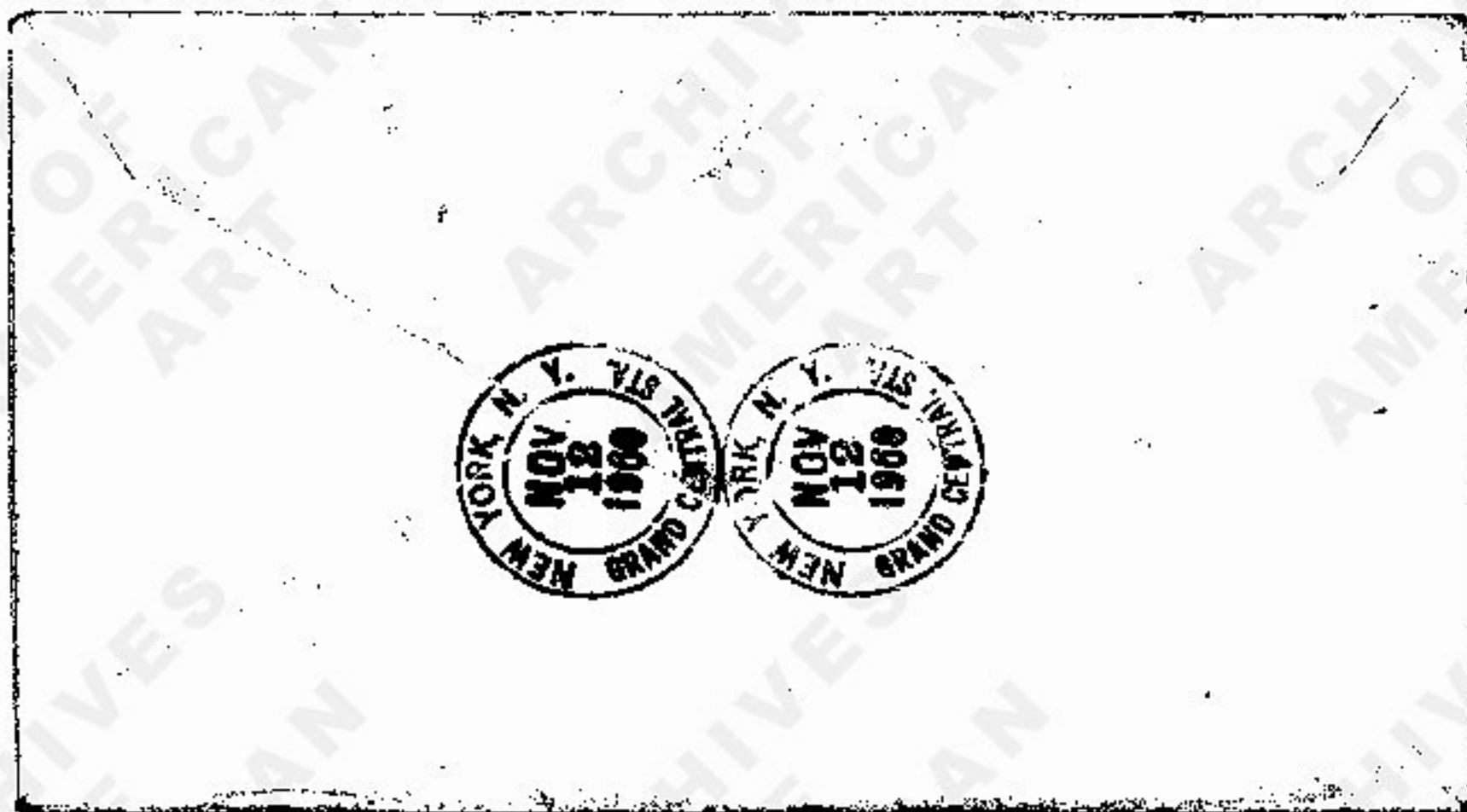
I will be pleased to attend the meeting at your
home on Thursday, November 17th at 5:30 p.m.
I look forward to seeing you at that time.

Sincerely,

BGH:mc

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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ARNOLD H. MAREMONT

168 NORTH MICHIGAN AVENUE

CHICAGO 1, ILLINOIS

November 7, 1960

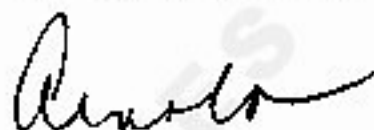
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for sending the photographs. We undoubtedly will be in New York before the end of the month, but in any event I am anxious to know how much the picture called ~~INTERNATIONAL~~ SURFACE is and how much the picture called WAYS AND MEANS is.

Actually, I think the only one large enough for the space I have in mind is INTERNATIONAL SURFACE.

Yours very truly,



Arnold H. Maremont

INT'L

AHM:mb

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October 31, 1960

Mr. Arnold Marent
814 Pine Lane
Winetka, Illinois

Dear Arnold:

Just as an indication of my complete involvement with the rebuilding program in the Gallery and the ensuing activities, I can cite as evidence the fact that I did not even have time to write a sales letter.

I recall that you were "in the market" for a Stuart Davis painting and we now have three sensational examples, one of which at least should suit your requirements for size and shape. All of them, I might say, are equal in quality. Thus I'm now enclosing photographs which I hope will tempt you to pay us a visit and see the hand painted originals in the Gallery. The dimensions are listed on the reverse side of each photograph.

We have other exciting paintings on hand and now that the pendulum is swinging away from action painting perhaps our other artists will have greater allure. How about it?

In any event, it will be a great pleasure to see you and Adele and I look forward to a visit with you in the very near future. Do let me know ahead so that I can arrange for a little gaiety. On the other hand if you plan to be in the big city on Monday, November 7th, how about joining us at a gay party for Abraham Rattner when the other artists will also be on tap.

I still recall the very pleasant afternoon and evening I spent with you and the kick I got out of your home and collection.

My very best regards.

Sincerely,

EGH:ms

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October 28, 1980

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Gentlemen:

I guarantee to return this original record.

The drawing from the collection of Mr. Frank Stanton of C.B.S.

Yours
Jane May
Mrs Zensser

305 Dean Road,
Brookline 46, Mass.

Oct. 31, 1960

The Downtown Gallery,
32 East 51st St.,
New York, N.Y.

Dear Sir:

Enclosed herewith is my check for an additional payment for the John Marin watercolor I purchased recently: Movement, Wave on Beach (1949)

Many thanks for your courtesy in allowing me to pay "in installments" although that description of payment has always horrified me.

My best regards to your "boss lady" and to Mr. Marin.

Sincerely,


(Edwin Binney, 3rd)

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

November 13, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Dear Edith:

I trust you will recall that I discussed the Weber painting with you last spring, but that you felt that it was too expensive. In any case, I am enclosing a color slide. Mr. Ludington wants a minimum of \$8500 for the painting. Please let me know if you feel that we can do something on it at this time.

Sincerely,



FL:mrl

Encl.

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SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIXIE 4-8769

185 BROADWAY

October 31, 1960

Dr. Wilfred C. Hulse
350 Central Park West
New York, New York

Dear Dr. Hulse:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$594.91.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$594.91 is correct.

*No - it is not - it has been corrected
to \$481.41*

Remarks:

Please confirm!

*Sincerely
J. H. Hulse*

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



STUDIOS
BEVERLY HILLS, CALIFORNIA

November 9, 1960

Dear Mrs. Halpert:

It has been a long time since I stopped in at your gallery. Work has kept me out of the country for so much of the time.

Around 1950 I bought a Jacob Lawrence from you titled, "Strike." It was a 20x24 tempera; cost - \$450.00 (?).

I have since donated this painting to Howard University and now, for my records and for tax purposes, it is essential that I establish the value of this painting at the present market.

If it isn't too much trouble, I would appreciate your appraisal of "Strike."

Best regards,

Sincerely,

A handwritten signature in cursive script that reads 'Mark Robson'.
Mark Robson

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT
NEW YORK 6, N. Y.

★
TELEPHONE DIBBY 4-6756
185 BROADWAY

October 31, 1960

Mr. John W. Barnum
188 Columbia Heights
Brooklyn, N. Y.

Dear Mr. Barnum:

Re: The Downtown Gallery, Inc.
32 East 51 St., N. Y. City

In connection with our regular annual audit of the books and records of the Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.


Your account on the books shows a balance due amounting to \$1 075.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

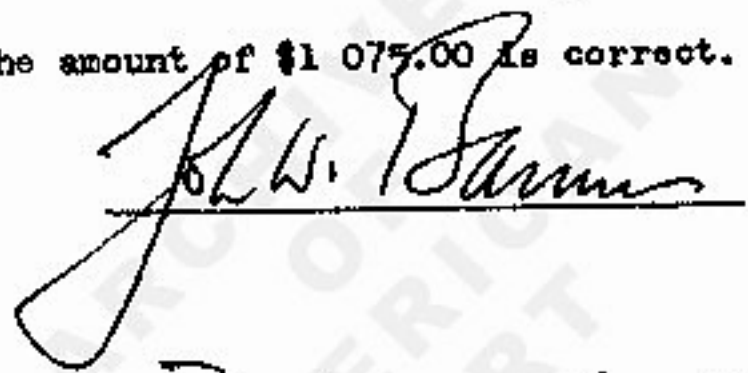
Very truly yours,

SAMUEL C. COOPER


Joseph D. Laveman, C.P.A.

The above balance in the amount of \$1 075.00 is correct.

Remarks:


due 31 ~~of~~ Dec '60 at the latest

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1960

Dear Mrs. Halpert,

The enclosed was written during the summer, and returned with a Not At Address Given mark, for some reason. I checked with Ed Stasack and confirmed this address, so I hope this attempt is more successful!

As I wrote you before, everyone has been most wonderful out here, and I do appreciate your thoughtful introductions.

Ed and his wife took me up to the Brownes the other evening. I enjoyed meeting them, and they were most interesting and hospitable.

It was there I suggested to Ed that they ask you out here to jury the art show. I hope you'll be coming.

How's everything in New York? By now the art world must be jumping -- as the saying goes -- and I must admit I miss it.

Next on my agenda seems to be San Francisco. I'm hoping for something in the art department at the University of California at Berkeley in the spring. If you're passing through, I'd like to see you. I'll be (at least in the beginning) c/o Hammer, 570 Kingsley Ave., Palo Alto, Cal.

Warm regards and many thanks once more,

Joanna Shaw

For Mrs. Halpert

October 26, 1960

Mr. Frederick A. Sweet
Curator of American
Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Sweet:

In Mrs. Webb's absence, her son, J. Watson Webb, Jr.,
has given us permission to loan SUN, ROCKS AND TREES
by Charles Sheeler to the annual exhibition at The
Art Institute of Chicago.

Please let me know how you want this painting sent
to you. When would you like to have it? I'll let you
know the value of the painting. Will you insure it
in transit and while on exhibition?

With best wishes,

Sincerely yours,

Bradley Smith
Ass't. to the Director

Enc.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1960

Mrs. W. C. Holden
Assistant to the Director
Museum, Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

Thank you for your letter and the check which was enclosed. Incidentally as I to assume that the painting is now the property of the Museum and should be so credited or is it to be listed in the name of Lott.

As soon as O'Keeffe returns from the Orient I shall have her sign the photograph and mail it to you promptly.

Before I go to the expense of having color transparencies made (they cost \$25 each), I thought it best to send you some black and white photographs which will give you a fairly good idea of the overall design of the paintings by Stuart Davis and Marsden Hartley. The titles are listed thereon and if you would let me know which of these you would like to see in color I can arrange for the photographer, who at last has returned to his post, to have the transparencies made promptly. Am I right in assuming that you would prefer the Southwestern subjects for the Museum or since both artists were in New Mexico in the Twenties perhaps you would prefer later examples, particularly in the case of Stuart Davis who fortunately is still with us and has progressed into a much more abstract development. In any event, I am sending you a group of prints under separate cover and hope to hear from you shortly.

My very best regards.

Sincerely,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Institute of Contemporary Art

Soldiers Field Rd., Boston 34, Mass.

November 7, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are planning to pick up the
New York loans for the "Famous Likeness"
show on either December 8th or 9th.
Would you kindly indicate by means of
the enclosed card, the preferred date
for the pick up of the Davis drawing
of James Joyce? The pick up will be
made by Hahn Brothers.

Thank you very much for your help.

Sincerely,

Winifred Macnish
Winifred Macnish
Exhibitions Secretary

wm

Enclosure

at the Metropolitan Boston Arts Center

ALgonquin 4-0614

theatre: pre-Ibsen, pre-Chekhov. The non-naturalistic theatre. Theatre theatre. I frown on actuality. I can't see a musical with a sordid background, taking place in a lonely room between two shy people. That would bore me. I can't depict that, am not interested in it. Also, subjects like perversion and incest may belong in the theatre, but not in my books.

"I look for characters I can fall in love with, that amuse me, a locale that's interesting. Actually, if the source material doesn't seem like a musical, that attracts me, too."

Lerner, now forty-two, has discovered germinal "books" in the most unlikely places; they have often been jogged by personal experiences. For example, when this mixture of well-bred aristocratic clan and democratic outlook was bothered by marital problems, he got the idea for "Love Life," an examination of love from Colonial America to modern times (score by Kurt Weill). When living in New York's Algonquin Hotel, he awoke one lovely day and told Fritz Loewe that it was like the day before spring. And that was the genesis of "A Day Before Spring." Once this son of a wealthy retail merchant, Joseph Lerner of Lerner Shops, decided to pay a visit to a Hollywood friend making a picture in the gold-mining country of Sonora, California. There he was stimulated to work on "Paint Your Wagon," the story of the life and death of a gold-mining town.

THE source material for "Camelot" is a word-packed, small-type, 667-page novel by T. H. White, out of which Lerner has to fashion a "playing book" of approximately 120 typewritten pages, double-spaced, with lyrics yet. This beautifully written book, "The Once and Future King," hardly seems ideal material for a musical since it sprawls in time, has an epic quality, is almost an encyclopedic history of medieval life, and has a tragic ending.

But there's more to "The Once and Future King" than the world of knights in burnished armor, the great throne rooms, jousting, and the history of stained glass. There is, for example, the touching story of the ill-fated triangle involving King Arthur, his wife Lady Guinevere, and his best friend, Sir Lancelot. And beyond all this, important themes are dramatized: the problems of law, justice, friendship, the desire for a warless world.

"Actually, the Round Table of King Arthur's day is a sort of idealization of the U.N. Everybody sitting around the table, talking peace, trying to create peace," said Lerner.

Lerner and his fifty-six-year-old col-

laborator, Fritz Loewe, whose basic seriousness is combined with a striking *bon vivant* vivacity, felt impelled to make a stage musical out of this multi-scened novel, because it fits their basic yardstick. Here, they had a property that is inherently "romantic theatre" (spectacle, color, grandeur) bearing on man's basic decency and humanistic yearnings.

Making the decision to work on "Camelot" was harder than finding the property. "A chap in the office," says Lerner, "read a rave review of the novel, and that set the whole thing off."

ACTUALLY, Lerner is not bombarded with ideas for musicals, as you might think. "I get very little from agents. Sometimes people suggest ideas. Occasionally I get ideas from Hollywood writers. All in all, I get perhaps a dozen scripts a year. I also get some from amateurs and crackpots. For legal reasons, I don't read them."

Once Lerner and Loewe had chosen "Camelot," Lerner proceeded to mold the material. For this, he employs an unusual method: "I talk the story out. I think it out. And then, I work out an outline. Not a precise outline, but a detailed one. That's because I don't want to confine the story too much. I want the people to come alive."

Then Fritz and I write three-quarters of the score. After that I can't wait to write the play proper, and I generally write it in a rush, in three weeks, day and night. My main tack in book writing and in the songs is to dramatize the key conflicts and character traits. Once you provide the outline, write three-quarters of the score, and do the book, it becomes clear what other songs you need for balance and variety."

Lerner's reluctance to hammer out a book from beginning to end is based on his desire to keep the story as lean as a greyhound. Says he: "The trouble with books is, if you finish them completely in the beginning they're generally too long. You have to explain so much, give so much exposition. In our method we've discovered we don't have to say so much if we do it in words and music. I always say we should be telling the story in song, dance, and divertissement."

No choreographer's delight, Lerner is fond of keeping the dance strictly under wraps. He has a horror of the "story ballet." "If there is a long ballet," he says, "I feel we should be telling that story in words and music. The only dancing we have in 'My Fair Lady' is Doolittle on a spree in the exuberance of his last bachelor night before getting married. Also the embassy ball.

We don't think the choreographer should be asked to do what you should be doing as a dramatist, composer, or lyricist." Incidentally, though Lerner and Loewe strive for economy, on opening night in Toronto "Camelot" ran more than four hours, which suggests that Lerner and Loewe overwrote to see "what went."

BOOK writer Lerner approached his characters in "Camelot" in terms of modern concepts and psychology, not with a medievalist's eye. "The people can't be period," he explains. "They speak a plain English prose. Helping us, too, in the writing, was the fact that we knew our cast in advance, so we could write to the vocal and acting qualities of our stars: Richard Burton as King Arthur, Julie Andrews as Lady Guinevere, and Robert Goulet as Sir Lancelot." (Goulet, incidentally, is a disc jockey favorite of Canadian radio.)

Did Lerner do any special historical research? He recalls, "I read 'Morte d'Arthur' by Malory, and William Morris's 'Defense of Guinevere.' I didn't read Tennyson. I also did a little digging into the period, but not much. It was White's witty, poignant, and often irreverent attitude toward Arthur and his medieval knights that fascinated me. With his blessing, I coined my own plot from the multiple plots with which his exhilarating work teems."

The talented young craftsman tackles book writing by finding the marrow of people and situations—and sticking to them for dear life. Essential to his grease-paint ideology are the key conflicts and attitudes of his characters. To describe his method, he always brings up "My Fair Lady." Professor Higgins is 1) passionate about phonetics and 2) a devout hater of women. So, in the "book" and in the songs are materials about these two aspects of Higgins, which are exemplified in two songs: "Why Don't the English" (phonetics) and "I'm an Ordinary Man" (satirical of women).

Worth noting is that Lerner is a better lyricist because he's a librettist and a better "book" writer because he's a lyricist. The reason? In a modern, integrated musical a song is a dramatic concept. It is trying to move the story along. Thus when Lerner shapes a book his intimate knowledge of what story points can be made dramatically and amusingly in songs is of crucial aid in the construction of a powerful theatrical entity.

His attitude toward songs, therefore, is of interest. "I hate love songs where the boy tells the girl, 'I love you.' That bore me. The scene where the lovers

(Continued on page 54)

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MYRON BELL, ASSOCIATEV DIR DOWNTOWN GALLERY

32 EAST 51 NYK

THIS CONFIRMS UNIVERSITY INSURANCE POLICY COVERS 12 HAHN PRINTS

EFFECTIVE THIS DATE. KINDLY SHIP AS PER YOUR LETTER

DARIO A GOVI OF LOUISVILLE.

Nov/60

Dear Edith,

I sent my carbon of the outline to Harold Strauss, with a note that the individual chapters on artists would be integrated with the main narrative rather than isolated as in the outline.

The 35th anniversary show is a beauty and I thought of you as I read the Times & Tribune about Utica and Detroit.

I'll be down the end of next week or early the following. I am delighted to be engaged in this collaboration.

Delightfully,

Frank

**THE MINISTRY OF FINANCE
SECRETARIAT
FOR THE NATIONAL DEBT**

COPENHAGEN, October 27, 1960.

CABLE ADDRESS: FINANS
TELEPHONE: CENTRAL 18346

In replying please quote: S. G. No.
1-2100/60 /KW.

6492

The Downtown Gallery
32 East 51 Street
New York 22, U.S.A.

Dear Sirs,

On July 28, 1960 we sent you a cheque in the amount of
\$ 235.-
in payment of your invoice of June 16, 1960 No. 8992 to " Statens
Museum for Kunst", Copenhagen.

Being still without your receipt we would ask you kindly
to acknowledge the receipt of the cheque on the enclosed copy of
this letter.

Yours faithfully,

Ministry of Finance
Secretariate for the National Debt.

Willy Ohm Jensen
Willy Ohm Jensen
6492

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THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2432

November 8, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We would very much like to obtain a photograph of Karl Zerbe's RUE DE LA GLACIERE. If you have an 8 x 10 glossy print of it in your files, may we borrow it? Or, perhaps, your records might contain the name of a photographer and his negative number, in which case we could order a print of the work directly from him.

It was very good to meet you at the Abraham Rattner opening last night. The opening was a pleasurable one.

Sincerely,

Norma Guinchi

Norma Guinchi
Exhibition Assistant

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November 4, 1960

Mr. Charles L. Crane
Department of Art
St. Cloud State College
St. Cloud, Minnesota

Dear Mr. Crane:

This letter will confirm that the three paintings by Abraham Rattner ("FLAGELLATION", "STILL LIFE COMPOSITION #3", "FARM FIGURES") will be available for your Fine Arts Festival, February 16th to March 10th.

There will be no charges other than the crating, shipping, and insurance. It is our suggestion that you have the paintings covered by your school's policy prior to the pick up at this gallery. You will find that considerable expense will be saved as the express companies' insurance rates run very high. This is only a suggestion.

We would appreciate your letting us know the express pick up date and whether or not you have covered the paintings with your insurance.

Very truly yours,

Myron Bell
Associate Director

MB:mc

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

November 9, 1960

Mr. Joseph D. Laveman
165 Broadway
New York 6, N.Y.

Dear Mr. Laveman:

Approximately a year ago I purchased for cash a small print by Ben Shahn at the Downtown Gallery. This is the only purchase I have ever made at that institution, so your accounts must be in error.

Sincerely yours,

Charles L. Kuhn
Curator

CLK:mm
Encl.

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 6, DELAWARE

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BRUCE ST. JOHN, DIRECTOR
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CURATOR OF THE PRE-RAPHAELITE COLLECTION
MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
TELEPHONE OL 5-8288

October 31, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

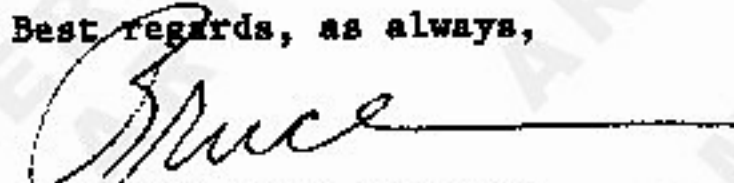
Enclosed are the loan work sheets for all of the paintings from E.G.H. and the Downtown Gallery.

You will note I did not bother to fill in the address and noted shipping instructions on only one, but it will not be necessary to fill in those areas. I also did not fill in size because I could not recall whether the sizes on our lists were in your system or ours. If you will give us the proper credit line in each case, insurance values, etc., and mail these forms back to me, I will correct our copies here and send you a copy for your files.

I still have not heard from some of the letters, and I have to have a conversation with Dorothy Miller this afternoon re the Dove collage of Stieglitz. I will let you know as soon as I hear from all of them what the situation is.

Thanks again for all your efforts and help. I appreciate it very, very much.

Best regards, as always,



Bruce St. John, Director

BStJ:rb
15 encls.

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November 7, 1960

Mrs. Radd Hawley Treax
12 Clark Street
Brooklyn 1, New York

Dear Mrs. Treax:

I believe I talked to The Junior League of Brooklyn some months ago— or perhaps another organization connected with the Museum— and enjoyed the experience very much as the audience appeared sincerely interested. This had to do with my experiences in Russia.

February 15th seems so far away but since it is a matter of a taxi trip I'm quite sure that I can manage to make it. Will you please give me more details as to the hour and the time allotted. Incidentally I always prefer a shorter talk and a period for questions and answers as I find the latter more stimulating.

Sincerely,

EGH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 1, 1960

Miss Martha Widder
Art Editor, American Oxford Encyclopedia
J.J. Little & Ives, Inc.
745 Fifth Avenue
New York 22, New York

Dear Miss Widder:

Thank you for writing me about the Shahn painting, "SACCO
AND VANZETTI AND THEIR GUARDS".

Unfortunately, we have neither a print of this painting
available nor can we trace the negative. However I expect
to see Ben Shahn within the next few days and shall ascer-
tain whether he has the latter in his possession. You
will hear from me shortly thereafter.

Sincerely,

ECH:mc

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
art dealer is living, it can be assumed that the information
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NOVEMBER 3, 1960

EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N.Y.

DEAR MISS HALPERT:

THANK YOU FOR THE PHOTOGRAPHS WHICH I HAVE BEEN
LOOKING OVER VERY CAREFULLY.

YOU MENTIONED THAT YOU WOULD BE GLAD TO SEND ANY
OF THE PICTURES TO ME ON APPROVAL. HOWEVER,
SINCE MY PRESENT PLANS ARE TO MAKE A TRIP TO
NEW YORK BEFORE THE HOLIDAYS, I THINK IT WOULD
BE BETTER IF I WAITED UNTIL SUCH TIME THAT I
COULD SEE ALL OF THE WORKS YOU HAVE IN YOUR
GALLERY.

THE PHOTOGRAPHS ARE BEING RETURNED TO YOU IN
ACCORDANCE WITH YOUR REQUEST. I APPRECIATE YOUR
PROMPTNESS IN SENDING THEM TO ME.

SINCERELY YOURS,

Keith H. Baker
KEITH H. BAKER

KHB/M

P. S. YOU NEVER DID MENTION THE PRICES OF THE
ITEMS IN THE OCTOBER 11 TO NOVEMBER 5 CATALOG
FOLDER. WOULD YOU PLEASE SEND ME THESE PRICES?

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

UNIVERSITY OF ARKANSAS
DIVISION OF FINE AND APPLIED ARTS
COLLEGE OF ARTS AND SCIENCES
FAYETTEVILLE

DEPARTMENT OF ART

November 3, 1960

Miss Edith Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you so much for your help on the two paintings owned by Mr. and Mrs. Roy Woods. Your suggestion that they contribute to our local art fund is greatly appreciated. I have no idea what the service you are rendering them is worth. Could you give me some idea concerning this, and I will inform Mr. and Mrs. Woods.

I hope to get to New York in the near future and hope to drop by your gallery for a short visit. Again, may I thank you very much for your assistance in the above mentioned matter.

Sincerely,

David Durst

David Durst, Chairman
Department of Art

DD/nt

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. Box 1690
SARASOTA, FLORIDA

November 13, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

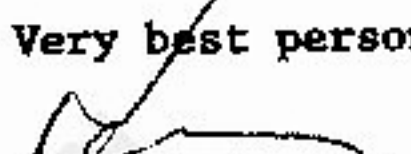
Dear Mrs. Halpert:

I think the time is right to present our sure and potential donors with Ben Shahn prints. I have talked with several members of the Jewish Cultural Committee in Sarasota and they feel that there would be a very good chance of securing between \$1,000 and \$1,200 for the purchase of Ben Shahn prints and posters to circulate to the schools and colleges of Florida for the next decade.

If you would send us in the next two weeks a group of Shahn prints including a good example of the big musical instrument which I liked so much, the scientist which, as I recall, was the least expensive and other prints of your selection we could include them in our annual "Prints for Christmas Presents" sale and, of course, ask that in this case the presents be given back to the Museum for the children of Florida. Last year we sold several thousand dollars worth of prints in the Christmas show, so if you have other prints of Shahn or other artists which you would be willing to sell to the public we shall do our best to promote them. If you have posters by American artists for sale we should be very happy to be able to include them also. I am writing rather late since I had not had the intention of having a Christmas print sale show this year, but we have had so many requests that we are going to add this again to our schedule. Since we got our prints last year from Roten, Binet, Wise and Schatzki, there were hardly any Americans in it. Your artists would represent an interesting new field to our buyers. I do hope you can spare about two dozen prints, and some posters if you have any. Any prints either of Shahn or other artists not bought for our Education Department or sold during the Christmas show will be returned the first week in January.

Many, many thanks for your help. We are all looking forward to your next visit to Sarasota.

Very best personal wishes,


Kenneth Donahue
Director

KD:CR

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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November 8, 1960

Mrs. Raymond H. Goodrich
Riverbend
Navasota, Texas

Dear Mrs. Goodrich:

Please forgive me for the misspelling on the invoice. This will never happen again now that our index card has been corrected.

Your plan to make the payments in three installments is entirely satisfactory to us and we shall be glad to follow this arrangement on any future purchases.

It was so nice meeting you and I hope to have the pleasure of seeing you again in the very near future. Since you expressed an interest in the work of Georgia O'Keeffe, perhaps you will be tempted to make a trip to New York when a one-man show of her work (or should I say one-woman show) will be held—probably in the latter part of March.

Sincerely yours,

EGH:mc

October 28, 1966

Mr. Gilbert Gray
Alderman Studios
High Point, North Carolina

Dear Mr. Gray:

Miss Florence Byerly, of Better Homes and Gardens Magazine, selected a painting to be shipped to you for a photographic set-up. As this painting must be professionally packed and we are not equipped to do so, we will turn it over to W.S. Budworth Shippers, New York City, for crating and shipping to you via railway express. All charges for handling, crating, and shipping will be forwarded C.O.D. with the painting. This crate may be used for the prepaid return to the Gallery.

As per Miss Byerly's instructions, we shall have the express company insure the painting for its full valuation.

Trusting that the above meets with your approval, we remain,

Very truly yours,

Myron Bell
Associate Director

MB:mc

Copy to Miss Florence Byerly

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1960

Mr. J. Watson Webb, Jr.
Shelburne
Vermont

Dear Mr. Webb:

I have been advised that you consented to lend to the Art Institute of Chicago the painting by Charles Sheeler, entitled "SUN, ROCKS, AND TREES". May I extend my gratitude for your kind cooperation in this matter. It is most important for the artist's reputation to have outstanding examples of his work included in such major exhibitions and incidentally is also advantageous for the museum making the loan. Apropos have you seen the last issue of "ANTIQUES"? The Shelburne Museum or rather the Webb Gallery of American Art has an excellent spread and I was delighted to see it. I was also delighted to see the objects on loan at the Munson-Williams-Proctor Museum in Utica which I visited the opening night. The objects are beautifully displayed in a very handsome museum and according to the director, the attendance has been remarkable to say nothing of the mob scene on the occasion of the opening.

Needless to say, I was devastated when I learned of your mother's illness but have been ~~comforted~~ by the fact that—according to almost daily reports—she has been rallying so well. We are all keeping our fingers crossed that her recovery will be expedited and that she will continue to enjoy her extraordinary accomplishments. I have followed orders by not writing to her directly or sending her flowers, etc., and will await word from you regarding the proper moment to do so.

Also I should like to advise you that I am prepared to do anything I can in the situation. You must know that I have the most tremendous reverence for your mother and the deepest affection. Please give her my love.

Sincerely,

EGH:mc

Typed
11-corrected
knowing
(comforted)

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 26, 1960

Mr. Steven H. Schener
28 East 58th Street
New York 22, New York

Dear Mr. Schener:

Thank you for your check of October 21st.

Will you be good enough to let us know which invoice number and for which print you are paying.

We are enclosing a self-addressed stamped envelope for your convenience.

Thank you kindly for your cooperation.

Very truly yours,

ig
encs

Bookkeeping

Micro Vantage

*Duplicate payment
lost check
10/28/60*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1960

Mrs. Harold Thurman
Isaac Delgado Museum of Art
Lelong Avenue, City Park
New Orleans, Louisiana

Dear Mrs. Thurman:

We are shipping the "ABSTRACTION #2" by Arthur G. Dove tomorrow, November 9th, via air express. We will value this painting at the minimum that air express allows to save you shipping costs. Will you please see that this painting, valued at \$2500, is included on your insurance policy.

Very truly yours,

Myron Bell
Associate Director

MB:mc

November 1, 1960

Chase Manhattan Bank, Trust Department
Rockefeller Plaza Branch
49th Street and Rockefeller Plaza
New York 20, New York

Gentlemen:

In reference to: #4-673

Because I was unsuccessful in reaching you by telephone, I decided to drop you this note.

I am referring to your letter referring to our treasury certificates and bond together with your suggestion that we arrange about the exchange.

Since I am not very familiar with the procedure I shall have to depend entirely upon your recommendations in this matter. Furthermore our accountant has the data relating to the certificates we hold and I am not sure about the amounts involved. Since you have the originals you are in much better position to decide whether or not it would be advisable to make the exchange. Incidentally I note that our treasury certificate series C-1960 bears an interest rate of $4\frac{3}{4}\%$ whereas the notes due February 15, 1962 and the bonds dated May 15, 1966 have a lower rate.

In any event—since I have been unsuccessful in reaching anyone who could be of help to me when I telephoned last Friday, I should appreciate a call from you upon receipt of this message which I am sending you with our porter.

Many thanks for your cooperation.

Sincerely,

EGH:mc

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT
NEW YORK 5, N. Y.

TELEPHONE DIGBY 4-8769
165 BROADWAY

October 31, 1960

Mr. Maurice V. Cohen
172 Noye Lane
Woodmere, L.I., N.Y.

Dear Mr. Cohen:

Re: The Downtown Gallery, Inc.
32 East 51 St., N.Y. City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$1 200.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C.P.A.

The above balance in the amount of \$1 200.00 is correct.

Remarks:

Nov. 14, 1960.

Attention:-

My records indicate a balance due The Downtown Gallery, Inc. of 1000.00. Kindly forward to me a detailed statement of my account indicating payments in order that I may reconcile it with my records.

Maurice V. Cohen

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THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, Jr., President
WILLIAM A. HODGES, Vice-President
MRS. JUDITH R. HARRIS, Vice-President
MRS. GEORGE BARRETT, Vice-President
LEONARD DENTON, Treasurer
KATHERINE CONNOR, Secretary and Director
MRS. MELBA BAKER, Asst. Secretary and Assoc. Director
TELEPHONE: MITCHELL 2-6011

November 2, 1960

Mr. Bruce St. John
Director
The Wilmington Society
of The Fine Arts
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Mr. St. John:

I am in receipt of your letter requesting the loan of three of our paintings for your Stieglitz Circle exhibition to run from March 30 through April 23 of 1961.

We shall be pleased to lend to you the painting "On the Beach, Maine" by Abraham Walkowitz, and the painting "Zionias" by Max Weber, and we are enclosing your loan forms for these pictures. We understand that you will undertake the costs of insurance and transportation.

The Hartley, "Mt. Ktaadn", is an essential part of an exhibition here which will run through the Spring so I regret that it cannot be made available. However, it is dated 1939-40, and I would think it might be slightly late for the period covered by your exhibition. The reason that I mention this is that we have three other Hartleys in the collection. One of these, "Calla Lillies" was painted before 1922; the other two were acquired by the donor from Alfred Stieglitz in 1930. These are entitled "Shell" and "Waterfall - New Hampshire", and the latter is a typical and quite nice example of Hartley's work. Any of these would be available to you.

I wish you success with your exhibition which should be a most interesting one.

Sincerely yours

Director

Dear Edith - How you know this one?
Would it be OK?
H.W. is very turned over
the OK keeps

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November 2, 1960

Mr. Morton Goldshell
Morton Goldshell Design Associates, Inc.
Corn Products Building
Chicago 6, Illinois

Dear Mr. Goldshell:

On October 12th, we shipped to you two silkscreen prints
by Ben Shahn for possible use in the International Minerals
and Chemical Corporation Building in Skokie, Illinois.

As of this writing, we have not heard from you as to your
decision. Would you be kind enough to advise us by return
mail what the disposition of these prints is to be.

Your prompt attention will be greatly appreciated.

Yours very truly,

Myron Bell
Associate Director

MB:mc

rise to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 26, 1960

Mrs. Raymond H. Goodwin
Riverbend
Navasota, Texas

Dear Mrs. Goodwin:

We will be sending your Kuniyoshi painting to you by the end of this week.

As our insurance only covers works of art while they are in our possession, we would suggest that you have this painting put on your insurance policy upon receipt of this letter. We can therefore put only the minimum insurance valuation on for the express company, saving you considerable shipping charges.

Enclosed you will find a receipt to be signed and returned upon receipt of the painting.

Very truly yours,

Myron Bell
Associate Director

MB:mc

MRS. RUDD HAWLEY TRUAX
12 CLARK STREET
BROOKLYN 1, NEW YORK

Dear Miss Halpern.

John Latham, the publicity director for the Brooklyn Museum, has suggested that I ask you, on behalf of the Junior League of Brooklyn, whether you would be willing to talk to an open meeting of the League on the evening of February 15.

There is a great deal of interest among our members in the rudiments of collecting: where to go, what art forms to consider, prices, the role of the established gallery. We hope to exploit this at the February

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November 8, 1960

Mr. Arthur H. Goodman
1016 Fifth Avenue
New York 28, New York

Dear Mr. Goodman:

Enclosed please find two copies of our appraisal as requested in your letter of November 3rd. I thought you might have to send one to the insurance broker and would like to retain a copy for your own records.

It was so nice to see you and Mrs. Goodman and I hope that you will call on us soon again.

Sincerely,

EGH:mc

1st
POL *Review*
as of
November 1, 1960

Miss Rose Cathlina
P. O. Box 887
Kansas City, Missouri

Dear Miss Cathlina:

On October 10th we sent you photographs of three paintings by Abraham Rattner. We are now enclosing the catalog of a one-man show listing fourteen recent paintings by Rattner with a reproduction of "GARGOYLES # 5" on the cover. You will note that "SAG HARBOR #2" is included in the show.

I hope that it will be possible for you to come to New York during the period of the exhibition as this is the first one-man show of recent work by Rattner held since 1956. Because there have been two major retrospective exhibitions (one arranged by the Whitney Museum; the other by the American Federation of Arts under the sponsorship of the Ford Foundation) and because of the tremendous publicity he has received in relation to these two events as well as the stained-glass window in Chicago, we have withheld any activity here during that period. But the last group is so exciting that we decided to put on the show at this time.

Perhaps I shall have the pleasure of seeing you in November. On the other hand, if you would like to have additional photographs we can arrange to send you some other now that the photographer is back at work and can make the necessary prints for us. We shall be grateful to you if you would return whatever prints you no longer require.

Sincerely,

EGH:mc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

BETTER HOMES & GARDENS

MEREDITH PUBLISHING COMPANY DES MOINES 3, IOWA

November 9, 1960

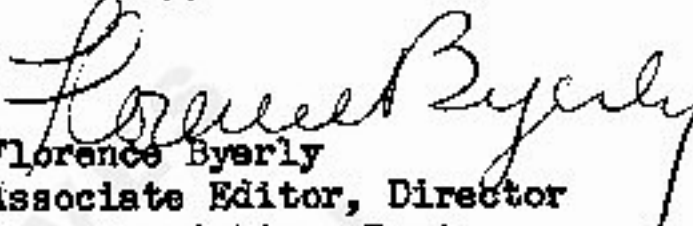
Dear Mrs. Halpert:

My sincere thanks to you and Myron Bell for lending us a painting to be used in a color photograph being taken at the Alderman Studios.

We will of course handle all charges for crating and shipping via W. S. Budworth Shippers. Also, we will pre-pay the return to the Gallery upon termination of our photography approximately November 18.

It may be months before we will be able to supply tear-sheets to you and information regarding final publication date. It is our plan to mention "The Downtown Gallery, New York" in our copy. I trust you have no objections.

Sincerely,


Florence Byerly
Associate Editor, Director
Home Furnishings Dept.

FB:mf

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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Information regarding sales transactions,
possible for obtaining written permission
of purchaser involved. If it cannot be
reasonable search whether an artist or
it can be assumed that the information
60 years after the date of sale.

November 8th, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing a somewhat scrabbly request-for-loan form. Con-
sidering its general lack of information, perhaps you could just
look at it and throw it away. In any case, I would appreciate
your having a list of loans sent to me as soon as you can get
somebody to do it.

I need artist, title, date, exact medium, and insurance value -
which last I will assume is your net price, that is what you ex-
pect to receive on each sale exclusive of our 25% commission.

In the case of more expensive items, I doubt that we will take
25% - we can hardly charge a \$500 mark-up for shipping a \$2,000
watercolor. But if you will trust our discretion, we will work
out what we feel are reasonable commissions when we get into the
big-time items.

It is always very nice to see you. I wish I got to New York
more often!

Sincerely,

Huldah Curl

Huldah Curl
Assistant Curator



OLYMPIA 2-1285
OLYMPIA 5-8519
CABLE ADDRESS
ESTROGAL

November 3, 1960

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ESTHER ROBLES



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I wanted to thank you very much for spending time with me while I was in New York last week. I knew that you were not in the best of spirits and I hope that by now you are feeling better.

I have been able to borrow a very fine Sheeler painting from the Whitney Museum and the San Francisco Museum has consented to lend me their Stuart Davis so on this score I am at last settled. I would, however, appreciate it very much if I could borrow two of your Doves which would be for sale here. Would it be possible for you to send me glossy photographs of the two works that you may be able to lend to me for reproduction in our catalogue.

Once again, I hope you are feeling better
the winter change is at times unnerving!

Sincerely,

Esther Robles

Esther Robles, Director
Esther Robles Gallery

ER:pl

685 NORTH LA CIENEGA BOULEVARD • LOS ANGELES 46, CALIFORNIA

October 26, 1960

Mr. John Dillehay, Director
Junior Art Gallery, Inc.
301 Library Place
Louisville 3, Kentucky

Dear Mr. Dillehay:

In reply to your letter of October 24th, I find no record of our having the Niles Spencer painting called "TABLE AND BOOK" in the Gallery at any time.

If you could double-check this title and supply me with what you find to be the correct title, I might be able to help you further.

There are several still lifes by Spencer with different titles that could possibly be the painting you mention.

Very truly yours,

Myron Bell
Associate Director

MB:mc

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November 1, 1960

Mrs. Arthur Hirschhorn
442 East Pine Street
Long Beach, New York

Dear Mrs. Hirschhorn:

Please forgive me for being so slow in attending to the Davis matter.

I was obliged to wait until the artist came to the Gallery to see the slide so that we could discuss the picture.

Davis remembers the painting which he states is one of three of similar character he produced in conjunction with his short stay in New Mexico.

For the moment, I cannot recall whether you wished to dispose of the painting or whether you wished to obtain an appraisal. If the latter, it would be necessary for me to see the painting to ascertain whether it is in good condition as we cannot furnish such information without seeing the original picture in each instance.

Won't you please let me know.

Sincerely,

EGH:mc

Paul J. Hirschhorn 11/7

October 31, 1960

Mr. David Segel
David Segel Associates
5060 N. Sheridan Rd.
Chicago 40, Illinois

Dear David:

Mr. & Mrs. Howard Conner were in the gallery today and I showed them a group of our "younger" artists. These are the paintings that would fall into the price group they are prepared to pay. I do not think they were terribly impressed with anything in particular, but they (or she) showed rather strong interest in one artist.

In any event, I gave them some literature on this artist and let them go off to think about it, advising them to visit several other galleries in town.

I want to thank you, David, for thinking of me and sending these people into the gallery. I am only sorry that I was unable to show them something that really "clicked" with them.

Slowly but surely things are coming around to the point that both Donna and I are beginning to feel at home. It is something that takes a bit of time and is far from easy. Combining a new job with a new home is a more ambitious task than I ever imagined.

Thank you again, David. I hope you will be in New York before too long and that we can get together.

Kindest regards,

Myron Bell, Associate
Director

mb

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November 7, 1960

Mr. Gregory Stainow
149-151 Boulevard Haussmann
Paris 8, France

Dear Mr. Stainow:

Thank you for your letter. I am delighted that both the painting and wood carving reached you safely—and in good condition. In recent years we have found that shipments via air freight were not only more rapid but that the objects were much safer and that the ratio of damage was practically nil. The expense involved is actually no greater as the higher price per pound is counteracted by the reduced weight of the outer packing material.

I am now enclosing a statement listing the packing charges together with the Santini Brother bill which was sent to us in duplicate.

It was so nice to see you and Mrs. Stainow and I do hope that you will enjoy the painting and the sculpture—and that you will be making more frequent visits to the States in the future.

My very best regards.

Sincerely,

EGH:mc

October 28, 1960

D. P. Winne Co., Inc.
30 Church Street
New York 7, N. Y.

Attention: Mr. Charles F. Zenker

Gentlemen:

We would like to order the following for immediate delivery:

1 Roll 40" brown wrapping paper	\$9.50
1 " 24" "	6.50
1 Bundle Salpaco Rough 26x38	9.50
1 Corrugated roll 36"	
3 Rolls masking tape 3/4"	
3 " Gold Seal Gummed Tape, 3"	.95
1 Tape machine for above Gummed Tape	

Will you please stop in the Gallery with samples of twine that you have available.

Your prompt delivery of the above order will be appreciated.

Very truly yours,

Myron Bell, Associated
Director



WATSON ELEVATOR COMPANY

INCORPORATED

625 WEST 42ND STREET

NEW YORK 36, N. Y.

TELEPHONE LONGACRE 3-3200

Miss Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Date: November 10, 1960

Proposal Number: W-2084

Building: 32 East 51st Street, NYC

Dear Miss Halpert:

We propose to furnish and install One (1) Residential Electric Elevator to travel from Second to Third floor of Duplex Apartment ~~XXXX~~ a distance of approximately 11 ft. 6 in. for the net sum of THREE THOUSAND TWO HUNDRED FORTY-FIVE DOLLARS (\$3,245.00).

CAR: Size approx. 32" x 45" Capacity 400 lbs., exclusive of weight of car, to travel at 28 feet per minute. Cane metal - Ivory finish - Cove lighting.

SPECIAL ITEMS: If we are to furnish and install hollow metal (1½ hr. fire test) elevator doors, add SIX HUNDRED FIFTY DOLLARS (\$650.00) to above quotation. Wooden doors may be used, furnished by others - however doors must be approved by Watson Elevator Co. Inc. as suitable for WATSON approved-type electro-mechanical interlocks. Interlocks to be furnished by Watson Elevator Co..

SAFETY APPLIANCES: An absolute back-locking type of worm gear reduction prevents the car from drifting or descending by gravity should the current be shut-off. A hand crank is furnished with the power unit to operate the car up and down in case of emergency. An effective safety catch within the guide rail, and a slack cable throw-out switch will also be provided.

POWER SUPPLY: 220 volts, 60 cycles, single phase A.C. Motor: 1/2 HP.

CONTROL: Car to be operated by Push Buttons.

MACHINE: Electrically operated drum-type machine, to be located overhead on foundation to be provided by Watson Elevator Company, Inc. Machine to be enclosed in a metal enclosure.

PURCHASER'S WORK: Purchaser agrees to furnish and install electric feeder wiring from meter to our controller. Purchaser agrees to do all painting other than car. Purchaser agrees to do all carpenter work.

GUARANTEE: All material and workmanship furnished under this specification shall be first-class and we will make good any defects not due to ordinary wear and tear which may develop within One (1) year from installation.

PAYMENTS: 25% of contract price with order.
50% of contract price upon delivery of material.
25% of contract price upon completion.

We reserve the right to discontinue our work until payment shall have been made as agreed. We are to retain title to and possession of all machinery, implements and apparatus furnished by us under the terms of this proposal until final payment shall have been made in cash. We are not to be held responsible for damage or delays caused directly or indirectly by strikes, lockouts, accidents or other causes beyond our control. Should damage occur to our material or work on the premises by fire, theft or otherwise, not having been caused by us, we are to be compensated therefor by the Purchaser. This proposal and the acceptance thereof by an officer of the Company shall constitute exclusively and entirely the contract for the apparatus described in the foregoing specifications and all prior representations or agreements relating thereto, whether written or verbal, shall be deemed to be merged herein.

Respectfully submitted,

ACCEPTED.....

Per.....

Date.....

WATSON ELEVATOR COMPANY, Inc.
Residential Elevator Department

Dominick V. Paparella
Dominick V. Paparella
per A.B.

Quotations are for prompt acceptance and are subject to change without notice.

Copy to: Irving M. Schwarzkopf, 110 East 42nd Street, New York 17, N. Y.

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ALICE PETERS
CERTIFIED PSYCHOLOGIST

76 WEST 86TH STREET
NEW YORK 24, N. Y.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 26, 60

Dear Mr. Rattner,

I saw reproductions
of your work at a friend of mine,
Mr. Samuel Stunt.

Your drawings
are very beautiful and sensitive
and I would appreciate if I
could see the originals. If
it is convenient to you please
let me know where and when
this could be arranged.

Sincerely
Alice Peters



Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

November 7, 1960

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Edith:

Thanks so much for talking to Emmanuel Goldberg of the Boston University News Service. He is all straightened out and will do what you want. The Gallery is officially called the Boston University Art Gallery.

We have revised information on Boston Truck. For picking up in Chicago, Columbus and the like there is a minimum charge of \$17.50, but pictures can be picked up for about \$7.00 apiece. When there are more than one, as in the case of Columbus it will be well worth our while. I would be afraid of sending Air Freight with only cardboard for protection.

Enclosed are the letters; I hope they are o.k.

My best,


David Aronson

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THE JUNIOR ART GALLERY, INC.
301 LIBRARY PLACE, LOUISVILLE 3, KY.

OCTOBER 31, 1960

MR. MYRON BELL, ASSOCIATE DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MR. BELL:

UNFORTUNATELY, I CAN NOT LOCATE ANY OTHER TITLE FOR THE NILES SPENCER PAINTING. PERHAPS YOU MIGHT HAVE OTHER PAINTINGS OF THIS PARTICULAR TIME AND SCHOOL WHICH DEAL WITH SIMPLE EVERYDAY OBJECTS WE ALL KNOW. WE WOULD BE MOST AGREEABLE FOR A SUBSTITUTION PROVIDED IT FALLS WITHIN OUR NEEDS OF SIMPLE OBJECTS. FOR EXAMPLE, ANOTHER PIECE WHICH HAS BEEN IN YOUR COLLECTION THAT WOULD BE SUITABLE WOULD BE WILLIAM HARNETT'S "COLOSSAL LUCK."

I HOPE THIS GIVES ENOUGH INFORMATION SO THAT YOU MIGHT FIND A SUBSTITUTE FOR THE SPECIFIC PIECE WE ARE TRYING TO LOCATE. WE CERTAINLY WOULD APPRECIATE A LOAN IF AT ALL POSSIBLE.

SINCERELY,

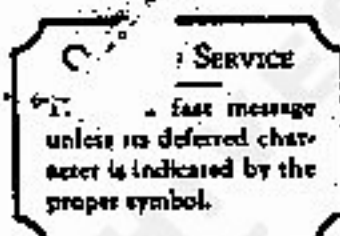
John Dillehay
JOHN DILLEHAY
DIRECTOR

JD:MM

*Niles Spencer -
Bread & Wine, 1932 oil
30" x 36"
145-500 -*

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

SF-1201 (4-00)

1960 OCT 27 PM 5 24

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NGR 570 LEXINGTON AVE

PT146 SYB655

SY NGA148 DL PD NEW ROCHELLE NY 27 219P EDT

MRS EDITH G HALPERT

32 E 51 ST NYK

NOW THAT TWO MONTHS HAS PASSED IS IT POSSIBLE TO SETTLE THE
ACCOUNT. EAGER TO LEAVE TOWN TO AVOID CONTINUOUS INQUIRES
FOR INFORMATION INCLUDING CODE HYPOCRACY IS FRIGHTENING

LAWRENCE ALLEN.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRAUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

November 4, 1960

LYONS GOODRICH
Director

JOHN L. E. SAUR
Associate Director

ROSALIND IRVING
Curator

JOHN GORDON
Curator

MARGARET McENLLAR
Executive Secretary

Mr. Bruce St. John, Director
The Wilmington Society of the Fine Arts
Delaware Art Center
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Mr. St. John:

We regret that two of the pictures which you requested for your exhibition Stieglitz Circle for the period March 30 - April 23, 1961 are not available at that time.

We are pleased to be able to lend the following:

Marsden Hartley Forms Abstracted. 1913. Ins. Val. \$3500.
Gift of Mr. and Mrs. Hudson D. Walker

We understand that you will insure from wall to wall against all risks and take care of packing and transportation charges.

Sincerely yours,

John Gordon
Curator

JG:epf

P. S. Loan form is enclosed herewith.

White Flower by Georgia O'Keeffe } replaces
and } merits
My Egypt by Dermoth ?

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SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT
NEW YORK & N. Y.

TELEPHONE DIGNY 4-6788
165 BROADWAY

*Write
Lawrence*

October 31, 1960

Mr. W.L. Moise
1139 Whitfield Avenue
Sarasota, Florida

See below

Dear Mr. Moise:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

Your account on the books shows a balance due amounting to \$390.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER

Joseph D. Laveman
Joseph D. Laveman, C.P.A.

not

The above balance in the amount of \$390.00 is correct.

Remarks:

*Not: This must be a mistake.
My last bill was \$250 for
which I sent check in full
on June 27, 1960*

W.L. Moise

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PHILADELPHIA
ART ALLIANCE



SOUTH EIGHTEENTH · PHILADELPHIA 3

November 11, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Philadelphia Art Alliance is planning its December House Opening and Reception on Friday, December 9, 1960, from 8 to 10 p. m., in honor of the artists represented in exhibitions on view at that time. If it is possible, we should like very much to have you with us.

Exhibiting artists in December will be Edward R. Grove, William Palmer, Hugo Robus, and the group of forty printmakers for which you are lending us two works from your collection.

We should also like to invite you to a small dinner that evening at 6:30 o'clock (cocktails at 6), which will be confined to the artists and the committee chairmen under whom the exhibitions were arranged. Dress will be informal.

Please let us know, by November 21st, if there are any people you would like to have invited to the reception, from 8 to 10 p. m. We will be happy to send invitations to as large a list as you may have.

I hope you will be able to attend the dinner and reception following, and would appreciate hearing from you.

Sincerely yours,

James Kirk Merrick
Executive Director

Lawrence H. Eldredge
President
Napoli, Subotini
Vice-President
Edward Starr, Jr.
Financial Vice-President
Clifford Sykes
Secretary
James Kirk Merrick
Executive Director

JKM/hg

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November 10, 1960

Mr. Spencer Cowan
University Press
11 Leon Street
Boston 15, Massachusetts

Dear Spence:

The enclosed is self-explanatory.

You recall our conversation regarding a Christmas card for a client—Mr. David A. Wingate. I waited until today to obtain his copy as well as samples of paper and size; all of this is now enclosed.

The Rattner painting measures 39" W. x 32" H. Thus, you have the proportions for guidance. Based on the paper's size, I suppose the width of the reproduction should be about 6" with the proportionate height. He likes the four-fold idea and prefers parchment, not necessarily with the star imprint.

The inside text is to be merely Season's Greetings in the same type used by Steve and the name of the firm is:

Midwood Industries, Inc.
350 Fifth Avenue
New York, N.Y.

The title of the painting is "COMPOSITION FARMSCAPE #3", 1955, oil by Abraham Rattner. This is the text for the far page.

Mr. Wingate would like 300 with the firm's name lettered above and 200 with the imprint of * Shoshanna and David A. Wingate.

Obviously, this job is in a hurry as all jobs are. Would you be good enough to send paper samples to Mr. Wingate at Midwood Industries, Inc. (address above) as well as to me and of course, all the proofs have to be sent to each of us.

I have been looking forward to seeing you in connection with the Brandeis University exhibition plans. Now that we are somewhat organized I shall have more time to play around and am ready to be of service to you. Incidentally, if I have not made myself clear in the above about the Christmas card (why should I bother about this problem), please let me know.

Sincerely,

November 8, 1960

Mr. Villy Ohm Jensen
Ministry of Finance
Secretariate for the National Debt
Copenhagen, Denmark

Dear Sir:

Please forgive me for not having replied earlier. The Gallery was closed during the months of July and August and your previous correspondence was unfortunately filed by a temporary bookkeeper we had subsequently. I am now enclosing the receipt you requested indicating the date of the deposit.

Sincerely yours,

ECH:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

KLB105 CTB433

CT LVA575 PD LOUISVILLE KY 1 553P CDT

MYRON BELL ASSTCIATE DIRECTOR THE

DOWN TOWN GALLERY 32 EAST 51ST ST NYK

KINDLY OLD UP SHIPMENT OF SHAHN PRINTS UNTIL I CLARIFY AND
CONFIRM UNIVERSITIES INSURANCE POLICY

DARIO A COVI UNIVERSITY OF LOUISVILLE.

*Shipment held
WB*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Addison Gallery

C O P Y

October 21, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Steve:

I had an opportunity to visit New York recently and, as you requested, have looked around and have finally selected a watercolor by Robert Osborn, "The Top Clown," which you will find at the Downtown Gallery, 32 East 51st Street. I hope you will like it, but I understand that if you do not like this picture yourself that we shall not buy it.

I have told Mrs. Halpert, Director of the Gallery, that they may expect you sometime during the week of the 13th.

Cordially,

Bartlett H. Hayes, Jr.
Director

Mr. Stephen A. Lynch, Jr.
S. A. Lynch Investment Corporation
Columbus Hotel Building
Miami, Florida

bhh/s
cc/Mrs. Halpert

November 5, 1960

Mr. D. A. Wingate
115 Byamore Drive, East Hills
Roslyn, New York

Dear Mr. Wingate:

This is to inform you that Abraham Sattner is signing your painting and it will be shipped on Monday.

Will you kindly send us billing instructions as we realize you want the painting charged to business, and we are holding up billing until we hear from you.

Thank you for your cooperation.

Very truly yours,

ig

Bookkeeper

*Midwood Industries Inc
350 - 5th Ave
n y #1*

NOV 14 1960

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT

NEW YORK 6, N. Y.

TELEPHONE DIOBY 4-6762

155 BROADWAY

October 31, 1960

Mr. Thomas Slick
National Bank of Commerce Building
San Antonio 5, Texas

Dear Mr. Slick:

Re: The Downtown Gallery, Inc.
32 East 51 St. New York City

In connection with our regular annual audit of the books and records of The Downtown Gallery, we are requesting each of the clients to confirm the balance due to the Gallery.

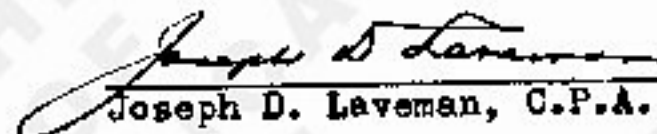
Your account on the books shows a balance due amounting to \$4050.00.

Please verify this balance by signing below, and forwarding this letter directly to our office in the enclosed self-addressed stamped envelope.

Thank you for your kind cooperation.

Very truly yours,

SAMUEL C. COOPER


Joseph D. Laveman, C.P.A.

The above balance in the amount of \$4050.00 is correct.

Remarks:

The \$4,050 balance was correct as of October 31, 1960.
However \$450 was paid November 10, 1960 - leaving a balance
of \$3,600.00



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adds considerably to the show. Among the others that we have are Soutine, Milton Avery, William Palmer, Leonid, Dore.

We will return it November 10th and while with us it is fully insured, of course.

We are most appreciative of your generosity in loaning it to us and very grateful.

Sincerely
Elizabeth Sturges

October 26, 1960

Miss Bertha von Meschnisker
The Print Club
1614 Latimer Street
Philadelphia 3, Pa.

Dear Miss von Meschnisker:

I am enclosing the list of Ben Shahn silkscreen prints that we have packed and ready to ship to you.

We suggest that you have the prints covered by your insurance policy prior to our shipping. This will save you considerable expenses in shipping charges.

We shall hold up shipping the paintings until we hear from you on this matter of insurance.

Very truly yours,

Myron Bell
Associate Director

MB:mc

PRICE LIST

NUMBER	TITLE	PRICE
1005a	Ceres - Figurehead	3500.
1655	Columbia - Pilot Boat Figure	1200.
1659	Saltan - Cigarstore Figure	450.
1464	Turkish Girl - Cigarstore Figure	600.
1111	* Justice	3000.
664	Mary Emerson Meade	375.
1269	Revolutionary Soldier - Whirligig	300.
1743a,b.	Marine Decorations	(pair) 1000.
1178	Chimney Rooster	325.
1095	Flying Eagle	475.
1585	Golden Eagle	900.
1741	Bird by Schimmel	(\$300.
1742	Rooster by Schimmel	(600(pair) - 900.
1756	New Hampshire Rooster	850.
946	Dove of Peace	425.
1748	Head of Horse - Trade Sign	265.
1673	Indian + Weathervane	430.
994	* Dancing Figure - Weathervane	1000.
1697	Sea Horse - Weathervane	490.
1629	Trotting Horse - Weathervane	625.
1661	Horse - Weathervane (silhouette)	210.
1727	Horse and Sulky - Weathervane	960.
1211	* Bull and Steer - Weathervane (silhouette)	(pair) 290.
241	Milking Cow - Weathervane	475.
1610	Leaping Deer - Weathervane	460.
1523	* Eagle - Weathervane	395.
1626	Formal Rooster - weathervane	850.
1402	Eagle - Weathervane	500.
1192	Rooster - Weathervane	490.
1468	* Stylized Rooster - Weathervane	475.
1706	Locomotive - weathervane with special standard	900.

* Photographs to follow.

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October 28, 1960

Mr. Dario A. Covi
Assistant Professor of Art History
University of Louisville
Louisville 8, Kentucky

Dear Professor Covi:

We have prepared a group of Ben Shahn prints for your exhibition - November 19th to December 31st as per the enclosed list.

These will be shipped on Wednesday November 2nd via Rail-way Express. It is our suggestion that you have these prints covered by your insurance policy upon receipt of this letter. This will save you considerable shipping costs as we can then use the express companies minimum coverage.

Unless we hear from you prior to Wednesday November 2nd, we shall assume that the above meets with your approval.

Yours very truly

Myron Bell
Associate Director

MB/ig
enc

Telephone
TErrace 6-4393

Studios of
Eileen Ina Klein
2321 Franklin Avenue
Middleton, Wisconsin

Telephone
TErrace 6-4116

November
11
1 9 6 0

THE DOWNTOWN GALLERY
32 E. 51 Street,
New York City, New York

Hello Theret

Your Gallery was recommended to me as being interested in
presenting or arranging art showings and exhibits.

Kindly advise the dates, qualifications or any other information
that can be of help to me. Samples of my work will be submitted
upon request.

Your co-operation in the above will be sincerely appreciated.

Gratefully,

Eileen Ina Klein
EILEEN INA KLEIN

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